House & Garden

Jan 13 '40

January 1940

Jan 15 '40

Double Number

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Section II

The Gardener's Yearbook

How to Plan and Plant Your Spring Garden

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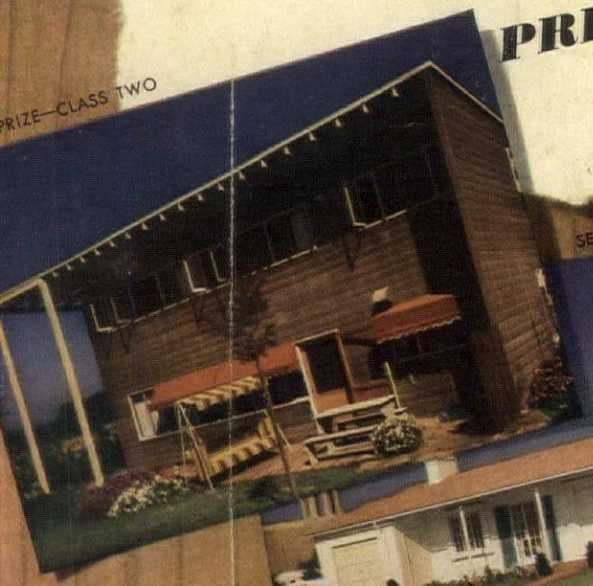

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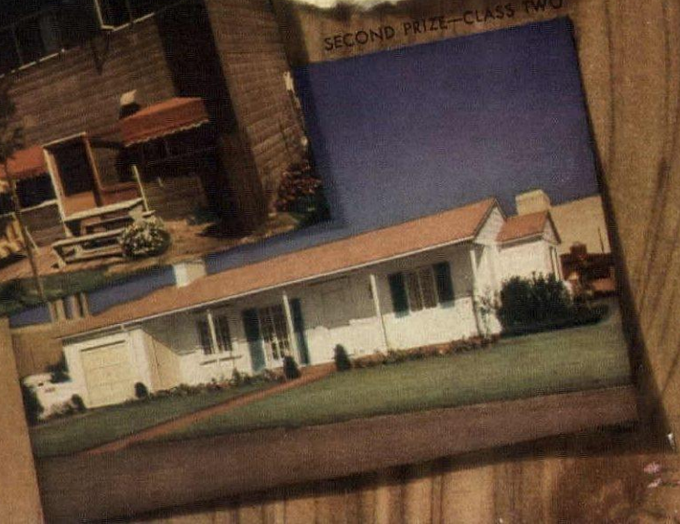

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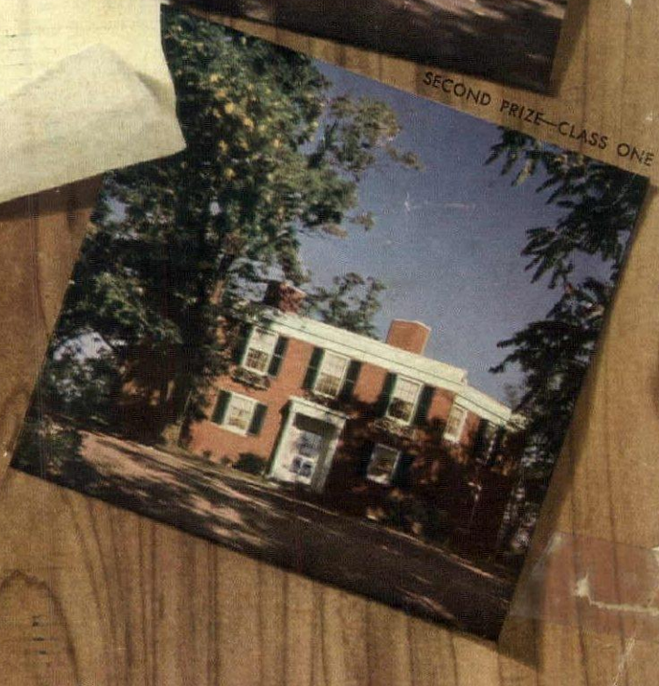

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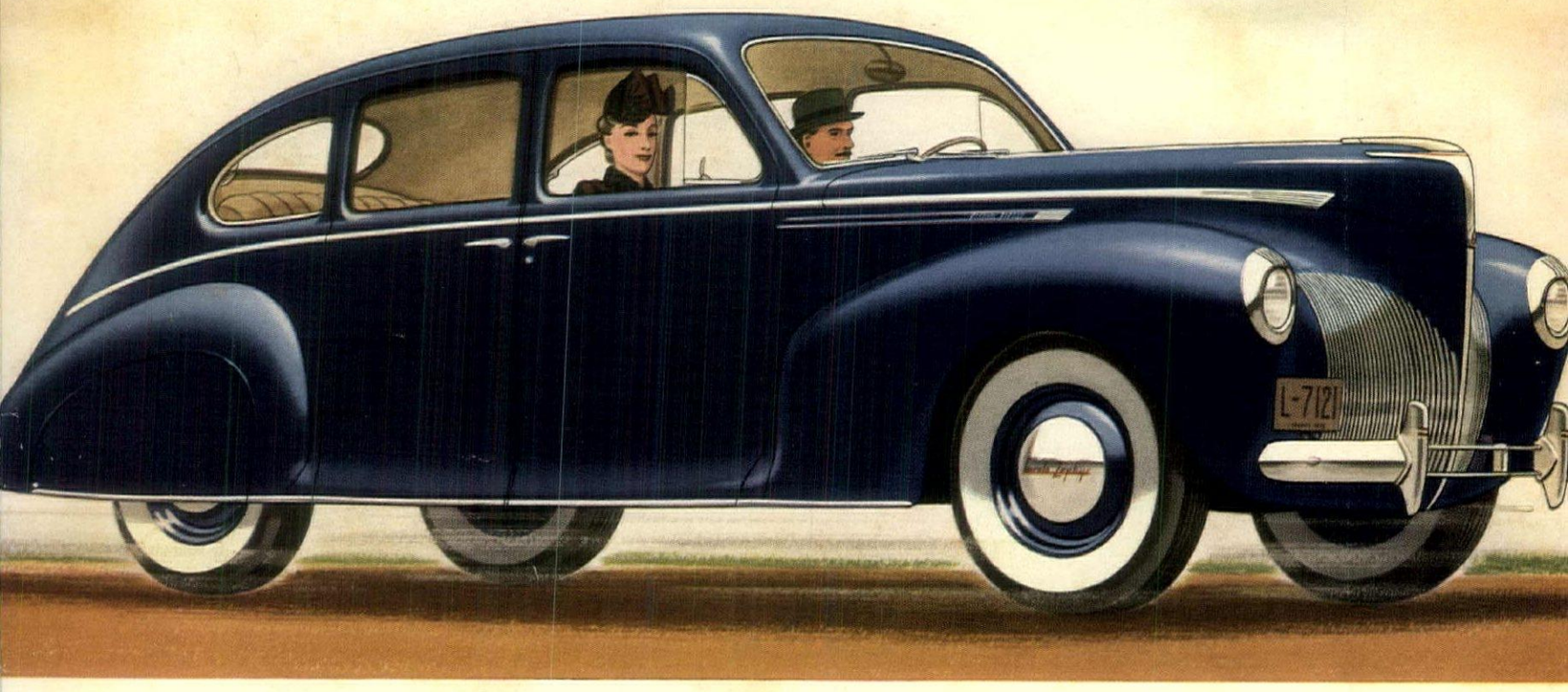
LINCOLN ZEPHYR

V-12



Ready for 1940—NEW SIZE, NEW POWER, NEW BEAUTY

You who now drive a Lincoln-Zephyr may wonder what changes could improve it. Yet improved this car is for 1940!

The silent, eager engine is still a "twelve"—the only one in the medium-price field. The unit-body-and-frame of steel trusses, present in all closed types, is still advanced in design.

But the engine, this year, develops 120 horsepower. It is more flexible and responsive. The favorable ratio of power to car weight is even improved. Operating economy continues.

The body-frame is enlarged for 1940. Passengers and driver will find more head room, shoulder room and foot room. You will see greater sweeps of road through the Panorama Windshield and windows, which contain 500 additional square inches of glass. Luggage compartment in the Sedan is 30% larger.

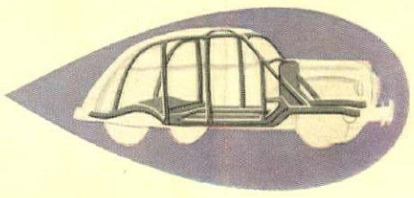
Style Leader more than ever, on the outside, the new Lincoln-Zephyr is more thoroughly equipped inside. Ventilation controlled in all weathers and Finger-Tip Gearshift on the steering post are new features you will welcome. Hydraulic brakes add to the driver's ease and pleasure — and to safety.

But no single feature can explain the great enthusiasm of Lincoln-Zephyr owners. They enjoy a combination of features not matched in any car at any price! Lincoln Motor Company, Division of Ford Motor Company.

A COMBINATION OF FEATURES THAT MAKES LINCOLN-ZEPHYR THE ONLY CAR OF ITS KIND

•

1. *Unit-body-and-frame—steel panels welded to steel trusses (in closed types).* **2.** *V-type 12-cylinder engine — smooth, quiet and economical power.* **3.** *High power-to-weight ratio—low center of gravity.* **4.** *Finger-Tip Gearshift.* **5.** *Comfort for six, "amidships," in chair-high seats — gliding ride — curb-level entrance — high visibility.* **6.** *Hydraulic brakes.* **7.** *Panorama Windshield and windows.*



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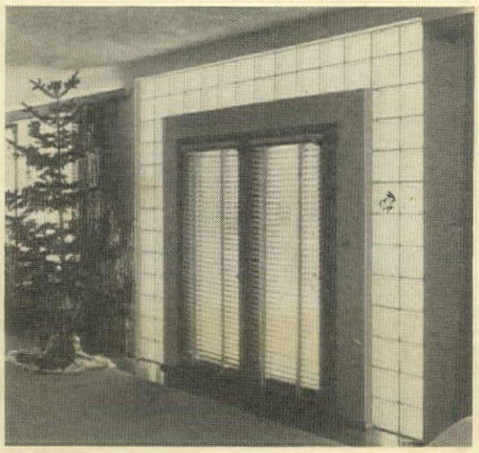
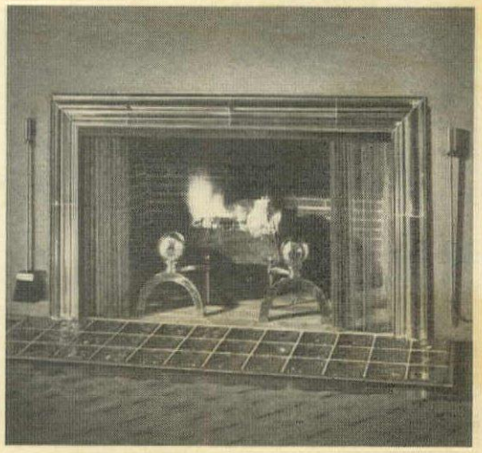
1940

A DECORATIVE TERRACE WALL of PC Glass Blocks is new, different and exceedingly attractive. It gives you welcome privacy, a sense of coziness, yet it is bright and gay and will not cast dense shadows. It's a wonderful windbreak, too.

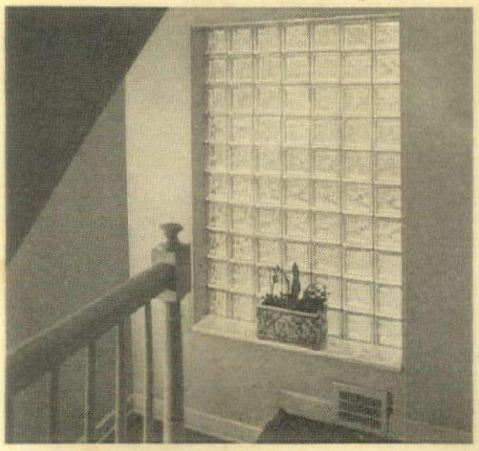
RE-DO YOUR BAR with handsome PC Glass Blocks, gayly lighted from behind. Such a bar is modern, friendly and tasteful. It puts you and your friends in the mood for fun. It's easy to keep clean and bright, too . . . for you can wash down PC Glass Blocks with a damp cloth in a minute. W. E. Sievers residence, Whitier, Cal.



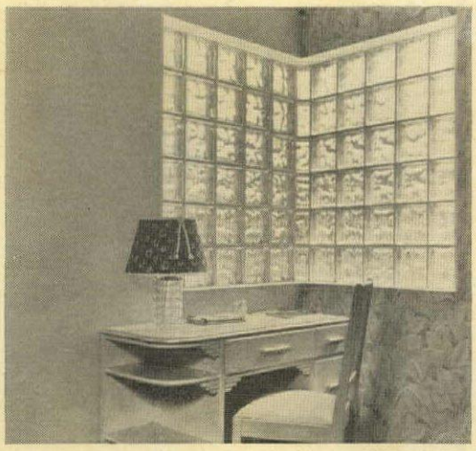
GUESTS GET A CHEERY WELCOME when PC Glass Blocks surround the entrance door. At night, light from the room shines through the blocks, beckoning the visitor. By day, glass blocks admit extra daylight. You'll find many patterns and sizes of PC Glass Blocks to choose from. Emil Pick residence, Santa Fe, New Mexico.



FOR A LOVELY FIREPLACE, a hearth of PC Glass Blocks is very successful. The crystal glass of the hearth combines with the warm glow of a fire to produce true decorative harmony. You can even light the hearth from below to achieve novel effects. Norman Taurog residence, Los Angeles. Bigelow-Werner, Interior Designers.



LOTS OF LIGHT ON YOUR STAIRCASE dresses it up and makes it safer. PC Glass Blocks in the stairwell are a practical way to light up a place that's often rather gloomy. A panel like this improves the exterior appearance of your house — and makes your home quieter, too, for PC Glass Blocks deaden outside noises.



SHUT OFF THAT UNATTRACTIVE VIEW with PC Glass Blocks . . . and you won't have to sacrifice daylight. A smart corner panel provides light from two directions, makes the room more comfortable, and easier to heat, because PC Blocks have high insulating value. J. F. McKeage residence, St. Petersburg, Fla.

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GLASS BLOCKS

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Free Booklet "Ways to Improve Your Home with Pittsburgh Glass" shows you how to use PC Glass Blocks and other Pittsburgh Products in dressing up your home. Send coupon for your copy . . now!

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PRACTICAL TRAINING COURSE

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42" long; 14" deep; 28" high.

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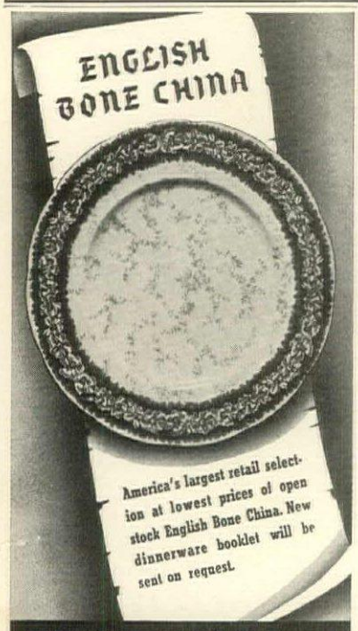

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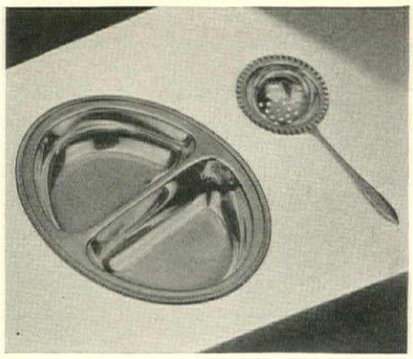
SHOPPING

WHETHER your garden is formal or informal it will be enhanced by these lead ornaments. The bird bath is shell-like and the amusing duckling can be piped for a fountain. It is 10" high and 18" wide and costs $25.00. The figure, standing 19", is piped for a fountain. Price $50.00. The Erkins Studios at 121 E. 24th Street, New York City



GRACIOUS accessories in English plate. To serve after-dinner coffee the old Louisiana way, with cognac and burnt sugar, you will want this Café d'Orleans spoon costing only $3.50, or $7.50 in sterling. And for dining in solitary state—a divided vegetable dish, about 7" x 5⅛". $10.00. Waldhorn Co., 337 Royal St., New Orleans, La.

FULLY to enjoy the Winter fire, the grouping around it must be adequate. An oak fireside bench such as this one, is a real addition to the hearth. It is made entirely with hand tools, and has a softly glowing finish. The 36" size is $12.50, although benches can be made any length. From Russell Hunt, 10 Walden St., Concord, Massachusetts

Oval Plant Table

Top, 23" x 16¾". Height, 25½". All mahogany. Genuine leather top. Spindle gallery. Hand tooled copper pot for plants and ivy. $24.00

RESULTS ARE CERTAIN WHEN YOU CONSULT A DECORATOR

Adams Inc.
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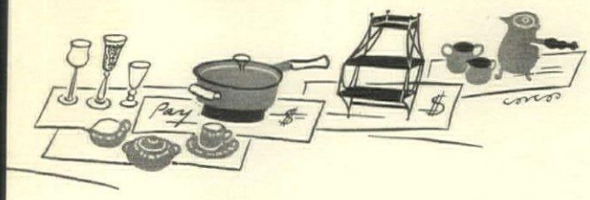
AROUND



If you are interested in any of the things shown on these pages, kindly address your checks or money orders directly to the shops mentioned in each case.

ENGLISH ware in a lovely old Lowestoft design with the typical pale gray-green ground and pattern in soft pinky-lavenders. And the prices are trifling: 8" plates are merely $7.50 a doz. or $5.00 for eight. Cups and saucers are $10.50 a doz. The tea pot is $3.75. Cream and sugar set $4.00. Gilman, Inc., 47 St. Georges Rd., Ardmore, Pa.

FOR simple perfection in planting nothing can compare with a pot garden. And sun-bleached terra rossa ware will bring it old world atmosphere. The jardinières are in numerous sizes from 6" high and 6" in diameter at $10.00 a doz. The 17" high strawberry jar is $16.50 and the 25" size $32.50. Carbone, 348 Congress St., Boston, Mass.

BRAW accessories in Viyella Tartans. Looseleaf Foto-Diary, 8½" x 5½", $3.00. Loose-leaf Registrar, 5¾" x 8½", for your greeting card lists, etc., $1.50. Billfold, $1.00. One of each in gift box, $5.00. All in Napier, Stewart Royal, Macbeth, Macdonald of Glengarry, Macpherson and Grant tartans. Mevi, 801 Third Avenue, New York City

THE BRAZIL—*Scenic French Paper*

Exotic colors and alluring panoramic scenes vie for interest in this wallpaper by Zuber & Cie. Three or four panels would make a superb screen! $660.00 per set of 30 panels. Ask for booklet G-1.

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marine MODERN

Marine colors that are **different** . . . in **this** studio room! Aquamarine sailcloth, undersea coral, a sea-plaid of coral, yellow and sand . . . fishnet draperies with cork bobs . . . rope trim on a wallpaper map, cornice and doorway. Sand rug, clay brown walls, bleached walnut. Budgets are safe, but you'll go overboard on this shipshape Modern room!

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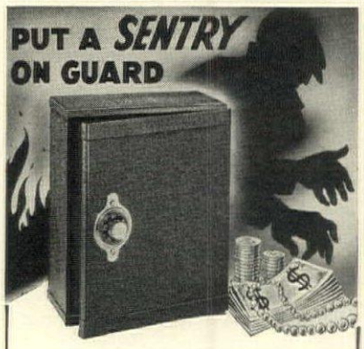

Keep from losing jewelry, money or papers by pilferers, little children, carelessness. Sentry Jr. is sturdy, welded, combination-locked, steel wall safe. Insulated to resist fire. Easily attached to wall. Used in many college dormitories. Finished black, dark green, ivory wrinkled enamel.

Size, 10" x 8" x 4"
Weight Shipped 9 lbs.

$7.75 *Shipped Express Collect*

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Dancing Girl

Gracefully modeled figure of charming proportions, delightfully poised, can be used in a fountain or pool or on a pedestal at the end of a short vista.

Lead	21"	$ 50.00
Lead	36"	150.00
Bronze	21"	95.00
Bronze	36"	250.00

Garden Decorations

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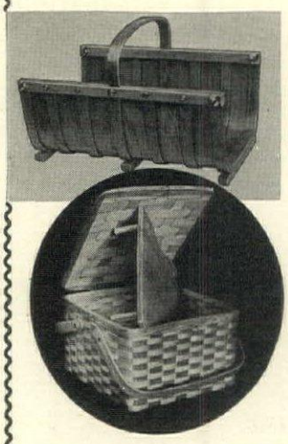
Two More

GENUINE PENOBSCOT INDIAN BASKETS



Now You Can Have a TIDY WOOD BASKET

Probably just what you've been combing musty little shops for. A wood basket with wide, solid strips to prevent dust from seeping through to the floor. Attractive as can be. Hand made of ash and cedar with a rich burnt-brown finish. Strongly reinforced and studded with decorative hammered metal nail heads. Perched on the hearth, it will make your fireplace the focal point of your home. Two sizes—24" x 16" x 10½" or 18" x 16" x 10½"—only $4.85 F. O. B.

This, we call a PIE BASKET

It has a solid pine, removable, peg-leg tray to protect pies, cakes, eggs, or other crushables. Packs like a suitcase. Very handy for shopping, picnics, traveling, or any number of uses. Beautifully woven of brown ash. And roomy—12" x 12" x 6¾". Built for lots of wear. Only $2.50 F. O. B.

Immediate C. O. D. shipments on all baskets.
Send for a catalog of all our unusual baskets.

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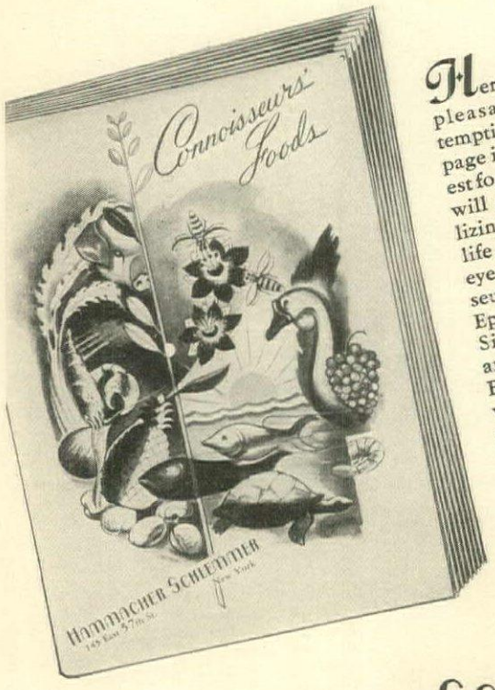
Paradise for Gourmets



Here is adventure in the pleasant realm of palate-tempting edibles. This 32-page introduction to the finest foods in kingdom come, will prove the most tantalizing experience of your life . . . give you a bird's-eye view of our Connoisseurs' Corner where the Epicure's harvest is in! Signify your interest and our Connoisseurs' Foods booklet "G" will come straight to your doorstep.

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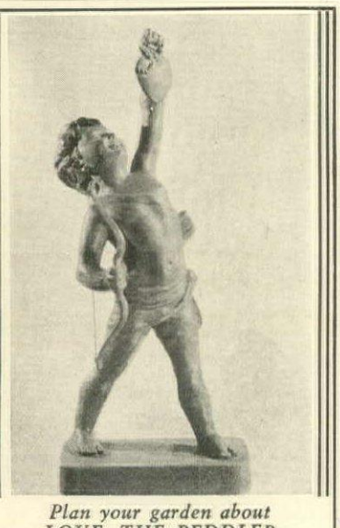

Plan your garden about
LOVE, THE PEDDLER
This unique figure and other charming leads can be made the central motif of large or small gardens at surprisingly low cost!

The Florentine Craftsmen, Inc.
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Inquire for price and catalog.

How to become a CLEVER SHOPPER

Do you envy those clever shoppers who have a special knack for finding charming and unusual gifts—for discovering odd and lovely things for their homes? Make it a habit to study these "Shopping Around" pages, and you'll be one yourself!

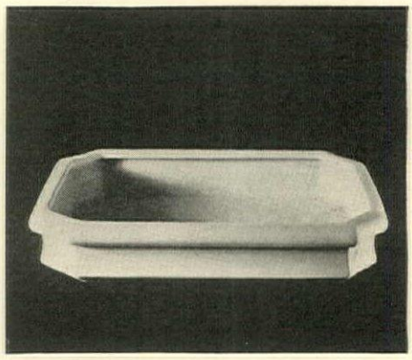
For with their aid your shopping need no longer be confined merely to conventional channels; you can travel far from the beaten paths, into unexpected corners of the world. And, of course, you can always have fullest confidence in any shop you discover in House & Garden, whether it is next door, or half way 'round the globe!

SHOPPING

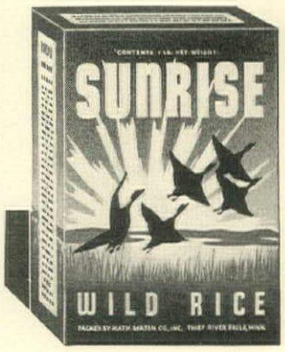
EVEN on the smallest budget you can start a collection of exquisite Crown Staffordshire. The fingerbowl posies, for example, are only $1.00 each and place card holders are but $1.50. An urn of pinky-white-to-deep-rose carnations costs $22.50. Other bouquets are from $18.00 to $75.00. Wm. H. Plummer, 7 E. 35th St., New York City

AT last, lampshades that are as feminine as lace yet sturdy as denim. Made of horse hair, they come white, pink, pale blue, yellow, peach or green. And an occasional brushing keeps them fresh as new. The 6″ shade is $2.50; the 8″ size $3.50. Appropriate matching lamps are $4.00. Mary Louise Macnamara, 793 Lexington Ave., N.Y.C.

"KOOL-GRIP" gloves do not burn even in direct contact with flames. Of pliable woven green asbestos, lined with wool which protects from heat radiation, and heavily stitched for long wear, they are invaluable for tending indoor or outdoor fires. One size for women and one for men. $3.50. Jim Little, 968 Garfield Blvd., Danville, Ill.



FILLIP to the pleasure of sprucing up the terrace. It is a terra cotta container for low plants or cut flowers which comes in various glazes including white, beige, metallic black and turquoise. It is 8″ x 12″ x 2″ and costs $3.00 east of the Mississippi and $3.30 west. Galloway Terra Cotta Co., Walnut and 32nd Sts., Philadelphia, Pa.



Wild Rice . .

MOTHER NATURE'S DELICIOUS RARITY

Superb for game dinners. A substitute for potatoes on smart menus. A rare delicacy to serve anytime. Write for Recipe Book.

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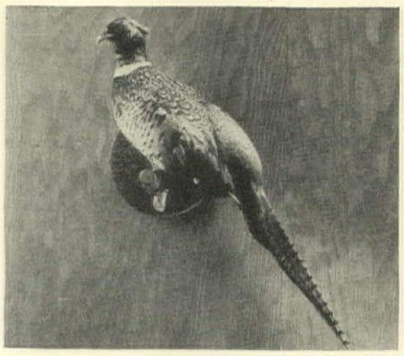
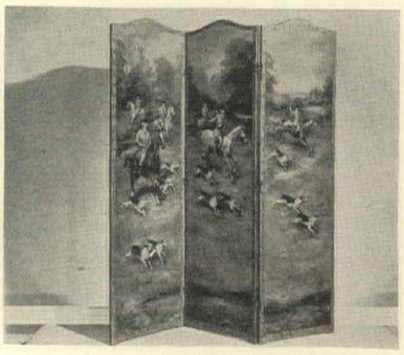
AROUND



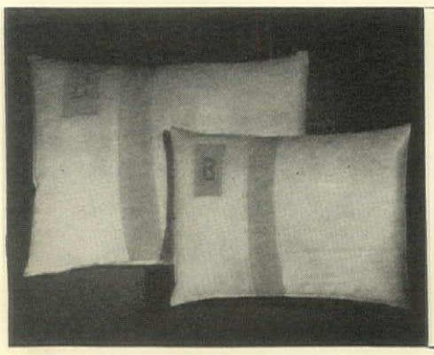
If you are the sporting type you will greatly admire this handsome ringneck pheasant. On a wall mount, such a perfect specimen—or a pair of them—would be quite at home in a country house, the library, study or den. The pheasant, one of several different types of mountings, is $10.00. Schoepfer Studios, 1200 Broadway, New York City

"Water Bar" is the name of this new "Thermos" set, found in smart shades of such colors as russet, deep green, gray, chocolate brown and ivory. Accented by brushed chromium trim, it is smart enough to use in any room. The pint size is $9.95 and the quart size $13.95. Hammacher Schlemmer, 145 E. 57th Street, New York City



Useful grace note for the traditional room. A fine leather screen decorated with a hunt scene handpainted in mellow Autumn colors, enlivened by the pink coats of the hunters. Size: 6′ high, with three 20″ wide panels. One of the large collection, priced from $45.00, found at the Venezian Art Screen Co., 540 Madison Ave., N. Y. C.

Non-skid Baby-Jacs for feeding bottles will be appreciated by baby and nurse alike, for they make a slippery bottle easy to hold and greatly reduce the danger of breakage. Also, the insulation helps keep milk at an even temperature. Four of these Baby-Jacs in pink or blue come Cellophane-wrapped for $1.00. Killinger Co., Marion, Va.



PILLOW CASES

monogrammed by hand

With one large initial or two smaller, and 1½ inch strip of netting, they may be had in tearose, peach, white or blue.

Case 8½″ x 12″ $6.00
Case 12″ x 16″ $7.00
Both for $12.50

A large selection of linens, handmade lingerie and accessories for baby, hostess and boudoir. Anything monogrammed.

Illustrated folder on request.

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554 Madison Ave. New York

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The Fox Drools—The Vase Bubbles

Made to order in bronze any size from miniature to five feet.

Also individually measured sun dials for latitude.

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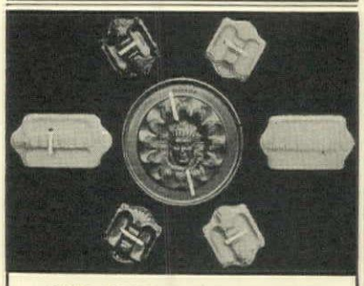

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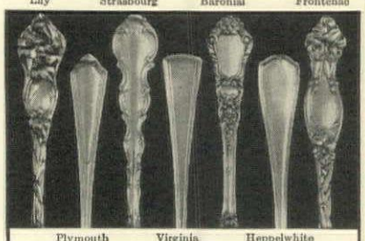

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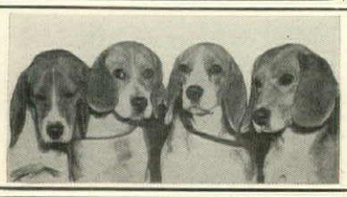

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Probably no group of dogs in the entire world has proven as indispensable to mankind over so many centuries as have the sled dogs of the Polar regions. They are the draught horse of the North and without them travel would be practically at a standstill during the long Winters. As hunting assistants they are invaluable, their keen noses and great courage enabling their owners to secure most of their food. Even in death they are useful, for their fur is made up into warm garments and, in time of famine, their flesh is eaten. As an aid to Arctic and Antarctic explorations they have also proven their great worth. Without them neither Peary nor Amundsen would have discovered the poles of the earth.

Sled dogs, generally speaking, may be divided into two groups—the larger being the Eskimo dog and its very near relative, the Alaskan Malemute, while the smaller includes the Siberian Husky and Samoyede.

All four of the recognized varieties of sled dogs, when properly fed, housed and handled, are extremely good natured. Generally speaking they are perfectly safe with strangers and even the smallest child. However, some of them are rather pugnacious with other animals and it is not always safe to allow them unrestricted liberty.

Although originating in the far North, these dogs are able to stand as much hot weather as any other long-haired breed. Any good commercial food, supplemented with raw fatty meat and cod-liver oil, will keep them in condition.

As work animals they are the strongest dogs in the world and certainly the toughest footed. Commander Donald B.

ABOVE: As a pet for the average person no dog of any breed has more to offer than a nice sled dog. Six months old puppies from the Northern Light Kennels

RIGHT: Dusty of Waldeck, Siberian Husky from Alaska, owner, Edward L. Winslow. Siberian Huskies, like all sled dogs, are intelligent, easy to train, gentle

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McMillan, famed explorer, once drove his team of Eskimos 100 miles in 18 hours. This was noteworthy when it is considered that the dogs hadn't had a bite of food for five days.

Teams consist of from five to twenty dogs with perhaps seven as an average. Only the leader or leaders—sometimes two are used—are trained to obey the commands. All control is verbal and reins are never used.

All of the breeds resemble each other rather closely. They all have erect ears, tails curled over their backs, come in practically all dog colors and have dense coats. There are two main types of coat which are common to all four—the regular coated and the long-haired, which differ only in length of guard hair. The undercoat is the same in each—extremely dense and woolly.

Eskimo dogs are not only the largest, but are also the most widely distributed, ranging from East Cape, Siberia, across Alaska, Arctic Canada, Labrador, Newfoundland to Greenland. They come in practically all colors of both coats and weigh from 50 to as much as 125 pounds. With such a wide distribution it is only natural that several types are to be found. They were used in quest of both poles by Peary and Amundsen.

Alaskan Malemutes are the native type of Eskimo dogs that have had a slight infusion of "outside" blood. They are named after the Malemiut group of Eskimos which dwell on the Seward Peninsula. These are splendid animals, generally regular coated and weighing from 50 to 100 pounds. Although found in many colors, most of them in the United States are of various shades of wolf (*Continued on page* 8)

HAROLD ORNE

ABOVE: Alaskan Malemutes and their owner, Mrs. J. Milton Seeley, at whose kennels the dogs trained for the U. S. Antarctic Expedition which left Boston this Fall

LEFT: One of the Huskies that accompanied the Byrd Expedition on its first trip to the South Pole. He is still hale and hearty for all his nineteen years of age

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THE DOG MART

(*Continued from page* 7) with masked or spectacled faces.

Siberian Huskies were first brought to Alaska in the early part of 1900 for racing purposes. They are undoubtedly the fastest of all sled dogs and, while real workers, are naturally not so powerful as Eskimos and Malemutes. Weighing from 45 to 65 pounds, they come in most colors and both coats.

Samoyedes, as bred in this country and England, are a most attractive breed but they suffer a great deal from exaggerations by their admirers. The very beautiful white or biscuit-colored dog as seen at our shows, which has been "improved" by fanciers, is frankly not the working animal that it originally was in its native Siberia. There it is used extensively as a reindeer herder and, to a lesser degree, as a draught animal. Weighing from 35 to 65 pounds, and coming in both coats, it is found in many colors. The modern dogs make extremely nice pets and fair workers. It is unfortunate that so few are now being trained.

Dog-driving for both pleasure and sport is becoming more and more popular in the northern parts of the United States and it is doubtful if any Winter pastime is more thrilling than riding behind a well-matched team.

The following clubs foster their breeds in this country:

Eskimo Dog Club of America: Secretary, Edward P. Clark, North Woodstock, New Hampshire.

Alaskan Malemute Club of America and Siberian Husky Club of America: Secretary for both, Mrs. J. Milton Seeley, Wonalancet, New Hampshire.

Samoyede Club of America: Secretary, Miles R. Vernon, 66 Duane St., New York City.

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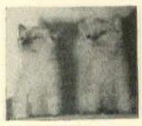

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House & Garden

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IN THE NEXT ISSUE

America's Month

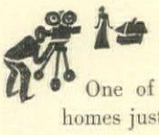
February, thanks to two presidents' birthdays, shares with July the honor of being America's own particular month. This year of all years, America has reason to glorify her origins and review with satisfaction her long and honorable history.

House & Garden will signalize the importance of February 1940 by featuring, in the First Section, American Trends in Decoration. We shall show rooms created by America's leading decorators as well as photographs of noteworthy collections of American antiques.

Other pages of the issue will present photographs—taken especially for House & Garden—of interiors in Colonial, Regency and Victorian styles.

30 Houses and Plans

Perennial favorites in House & Garden's series of Double Numbers are the ones devoted to our showing of houses and plans. The Second Section of our February issue presents more than 30 houses from all parts of the country and a comprehensive article on new home-financing methods which will be of value to every prospective home builder and mortgagee or mortgagor. Another feature of this Second Section will be the selection of houses from outstanding real estate communities.



Hollywood House

One of the most attractive new homes just outside of Hollywood on the road to the beach is the home of Virginia Bruce, talented M-G-M star. We were fortunate enough to secure Miss Bruce's permission to publish photographs of her home and our photographer has made some unusual shots in natural colors of Miss Bruce's house and of the charming owner herself. These will be faithfully reproduced in the First Section of our February number.

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Cover of this Issue

Prizewinners in our Annual Awards in Architecture: George Davis took the kodachrome of 1st Prize Class I; John Kabel, 2nd Prize Class I; and Esther Born, both winners in Class II.

"What is this Masonite Tempered Presdwood?"

A building board?
Yes.

For walls and ceilings?
Yes. Built-in furniture, too.

Does it provide permanent beauty?
Yes.

Is it easy to install?
Yes.

Will it save us money?
Yes.

Well, let's see it.
Here goes!

Cordial is the welcome in this modern, spacious entrance hall. Walls and ceiling, painted white, are Masonite Tempered Presdwood, the all-wood, grainless board that won't warp, split, chip or crack. Notice the interesting recesses for flowers and plants in the stairwell partition—a splendid example of the unusual treatments that are possible with Masonite Tempered Presdwood.

Home is like this when Tempered Presdwood is used for living-room walls. Tempered Presdwood goes up quickly, can be cut or sawed to any size or shape. The recessed mirror over the fireplace is illuminated with electric lights behind frosted glass. Tempered Presdwood makes the same lighting arrangement possible over the bookshelves. The walls are suede-gray. The ceiling, white.

Ideal for remodeling work, Masonite Tempered Presdwood is a dry board and can be applied right over old walls and ceilings—with little muss or fuss. It is durable . . . adds to the structural strength of the building. Pale blue walls in this dining-room are Tempered Presdwood. The built-in cupboard and sideboard are especially interesting—easy to have with Tempered Presdwood.

Game for anything is this transformed cellar with Tempered Presdwood walls, grooved in modern vertical pattern. The built-in bar and seats are Tempered Presdwood. Excellent for use where there is apt to be dampness, because Tempered Presdwood is definitely moisture-resisting, will not warp when properly applied. It can be painted any color, or used in its natural warm-brown finish.

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☐ I enclose 10c for copy of your special home-owner's magazine entitled "OUR HOME" (check if desired).

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The Bulletin Board

Trees in Winter. Some of us, to keep the memory of green Spring and Summer about us, plant our gardens with evergreens and the delight of the eye in them remains constant. Other trees, too, have a beauty in Winter, the deciduous trees that drop their leaves when frosts come down the land. George Gissing in "The Private Papers of Henry Ryecroft," writes of them: "There is a rare beauty in the structure of trees ungarmented; and if perchance snow or frost have silvered their tracery against the sober sky, it becomes a marvel which never tires."

Alive to Plants. It is indicative of the awareness to proper planting American gardeners possess and the widespread interest in gardening in this country that one of the big movie concerns has been forced to employ a horticultural director. This firm produced, amid a blare of trumpeted publicity, a film play in which the flowers were all wrong—roses and daffodils blooming outdoors side by side and crêpe myrtle flowering with northern heather. The producers were so deluged by protests from garden-wise movie fans that they had to do something about it.

Be Patient With Scientists. A little scientific knowledge is a dangerous thing—to gardeners especially. Far better were they ignorant of it. Take colchicine and Vitamin B, for example. The former, a deadly poison, is being used experimentally to change the size of plants, but it is a chemical for only skilled hands to apply in a laboratory. Vitamin B is being introduced experimentally into soils lacking this vitamin in which are growing plants that apparently need it. Here again the average gardener should not crowd the chemist. Be patient. Dependable scientists are notorious for their reluctance to make claims for the results of their experiments. Those who do make startling claims before long investigation aren't dependable.

They tell a story of Einstein leaving a dinner party abruptly because he was seized with an idea. The other guests waited and waited for him to burst on the world with a new shattering theory. A year passed. His hostess finally met him and asked what became of that idea which made him leave her table after soup. He merely shrugged and replied, "It was lousy."

Cosmopolite. Come the snows, the isolation and slow-going of January, and many a country-dweller longs for life in the city. It has always been thus. Sydney Smith, one of England's best wags and preachers, had a loathing for the country in Winter which burst out into voluble exclamations. "I look forward anxiously," he wrote one Autumn, "to the return of bad weather, coal fires and good society in a crowded city. I have no relish for the country. It is a kind of healthy grave. The real use of it is to find food for cities, but as for the residence of any man who is neither a butcher, a baker, nor a food-grower in any of its branches, it is a dreadful waste of existence and abuse of life."

On A Window Pane. III. Slowly our collection of verses scratched on window panes grows into a sizeable anthology. A little country hideaway, set on a knoll above the flat prairies of Illinois, has these verses from Robert Graves scratched on the pane of a window facing the orchard—

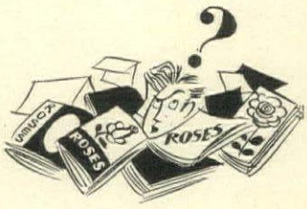
Like petals white from orchard glen
Before the sudden storms of Spring
Forever fall the sons of men
Past counting or remembering . . .

Yet none shall vanish down the wind
To neighbor with the eternal dead,
While in a single living mind
His story still is cherished

Though garnered gold and red and rose
Their sweet and bitter gone to mill
And cobwebs grey the orchard close,
I see white petals falling still.

Natural Color Schemes. Gardeners go bothering their heads about what flower harmonizes with what in their borders. Meantime, with prodigal hand, nature flings her colors around willy-nilly, making some of our best thought-out plans appear stupid. There couldn't be a better combination than the mauvy blue of Fall asters and the yellow of late low goldenrod in a meadow. And for sheer delicacy of tints consider any New England roadside in August where banks are drifted with the pink of Bouncing Bet, the white of Queen Anne's lace and the blue of cornflower.

Nantucket Names. Thirty miles out to sea, Nantucket still holds to the traditions of its romantic past, still clings (and blessed be the island for it!) to its cobbled streets, its noble houses, its ancient, serene culture and its picturesque street names. Here's a baker's dozen of them—Vestal Street, Candle Street, Easy Street, Back Street, Step Lane, Stove Alley (which is like a glimpse of Clovelly in Cornwall), Tattle Court, Darling Street, Fair Street, New Dallas Lane, Hay Scale Lane, Charter Street and Plumb Lane.



Rose Bewilderment. Of all types of specialists in gardening the rosarians are apt to be the most bewildered. Each year sees flocks of new hybrid teas poured onto the market and adjectively proclaimed in the catalogues. At the present moment in this country there are being offered 2376 different varieties of roses. In five years' time the turnover is 50%. Compare a catalogue of today and one of five years ago and ask, "Where are the roses of yesteryear?" Fifty percent of them aren't in commerce any longer.

Recently we saw some miniature, intimate roses that seem destined for a long career both in catalogues and in gardens. Wee fellows, they are just the right size for a lilliputian bouquet on a breakfast tray or by a sick bed, and in equal lowliness and beauty they will serve to edge beds of taller roses. One was called Pixie, a tiny white flower with a rosy heart not more than ½″ across. The other, Baby Goldstar, is orangey yellow. Its opening bud can be covered with a dime and it opens to the full diameter of a quarter.

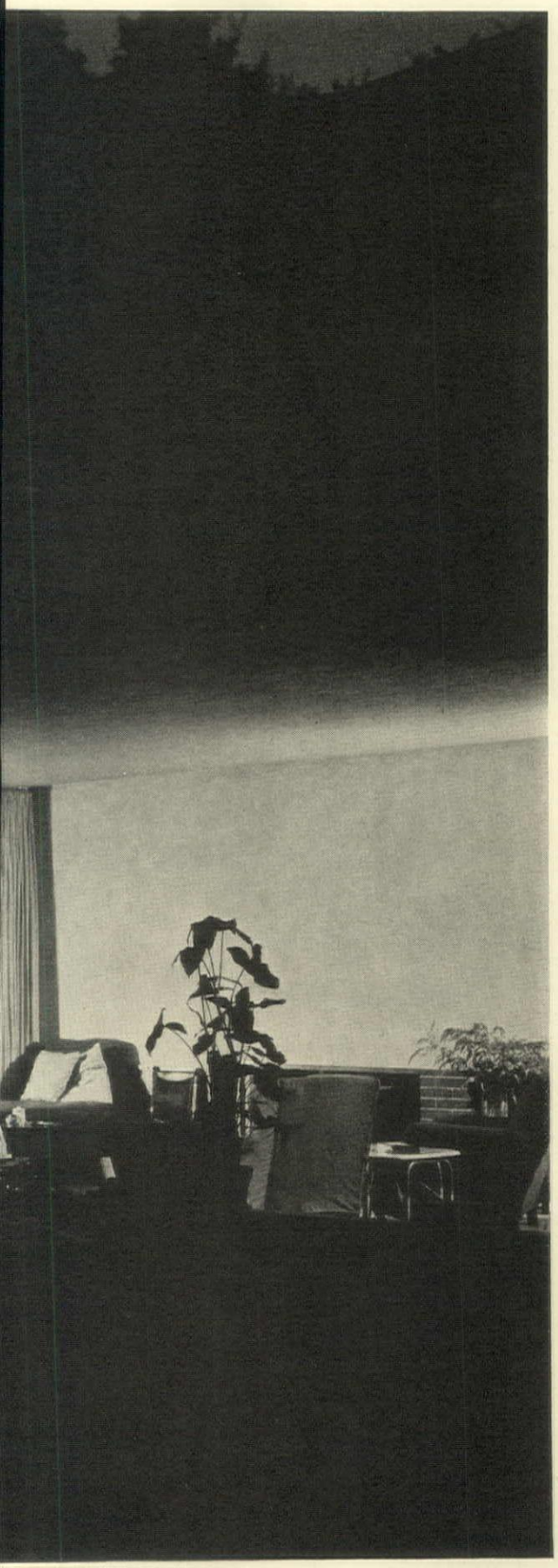
Staddle Stones. It takes the English to make up funny old names. What, for instance, is a staddle stone—a staddle barn?

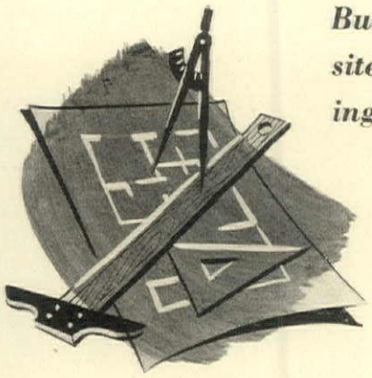
First of all they're very ancient. Secondly they are rare today in England, the home of the staddle. Thirdly the barns are called staddle barns because they rest on staddle stones; and staddle stones are mushroom-shaped stones so placed beneath the barn and raising it above ground that rats can't make a forcible entry through the floor, where grain and fodder are stored. Today staddle stones are occasionally found in English gardens, being used as ornaments.

STOLLER

"X-ray" of a prize-winner: The bold, modern plan of the well-designed Koch house is clearly visible from the garden at night. *See pages 16-17*

THE PLAN'S THE THING





Budget, family requirements and site conditions are the fundamental ingredients of good home planning

"ARCHITECTURE is ninety per cent business and ten per cent art." So says Albert Kahn, architect of the colossal plants of Detroit's auto industry and other equally huge and exacting projects. Mr. Kahn may have been referring to his own kind of architecture, which must consider the intricate patterns of mass production, involving countless details of a nature peculiar to the work to be done. Certainly we can appreciate that the business aspect of housing an industry might occupy fully 90% of the architect's attention and comprise 90% of the ultimate solution. But what of the architecture of the home?

Without the slightest qualification, we would say that the best contemporary work is also 90% business and 10% art; and we would further say that this is exactly as it should be.

All too often we see people approaching the design of their prospective home from the point of view of a hazy, arty preconception of what the finished product should look like, instead of concentrating on an intelligent plan for housing the business that is their normal, daily life at home. Yet upon such a plan—which might be called the 90% business side of the architecture—must rest the ultimate effectiveness of the esthetic side of the design, the 10% of art.

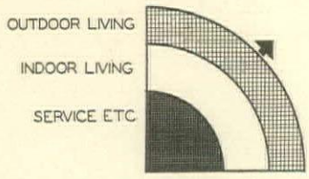
This, summed up, means that when art is allowed to take precedence over practical considerations in home design, the result is usually unsatisfactory from a practical standpoint and false from an artistic one. It is significant to note, in this connection, that some of the most esthetically satisfying buildings in modern America are found among the super-efficient structures of industry.

For these reasons the attention of the home-builder should be directed to every aspect of that two-dimensional pattern of his house which we call the plan. This plan, to function properly, should be accurately fitted not only to the size of the family but also to the daily activities of its members, individually and collectively. It must also take into account all physical conditions at the site and proper orientation with respect to the sun, the wind and the view.

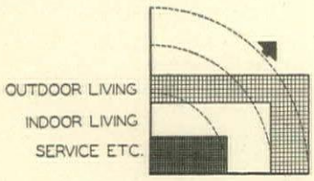
Slowly it is becoming recognized that, even in the case of the small, low-cost house, this planning is a job for the architect. So many factors are involved that only a specialist can mould them into the simple, orderly pattern which is the basis of every good house. The best plans, however, usually result when a good architect and an enlightened client work together in close collaboration to achieve the same end; and the following comments on contemporary planning are therefore offered in the hope that

The influence of orientation on the development of a good plan

Imagine that the diagram above is drawn on a hypothetical building site. The arrow indicates the direction of the best orientation, considering the sun, view, prevailing breezes, etc.



In planning the house, the major divisions will best be arranged thus: terraces nearest the sun and view, principal rooms next, kitchen, stair hall, etc., in least favored section



The divisions are here molded into one of the many forms that a plan might take; but the arrangement remains the same as that shown above. Orientation suggests this as a basic scheme

The final solution produces, with only minor adjustments, an ideal plan for the site. This is the plan of the prize-winning home shown on page 20, designed by John Ekin Dinwiddie

they will assist the reader to such active cooperation with his architect, with a better house as the result.

First of all, it is well to cultivate habitual skepticism while planning your home. Make no decision as to the size or location of a room, or of a window, or as to the relationship of any of the rooms to each other—in fact make no decision about anything, large or small—without asking yourself "Why?" There must be good sound reasoning behind everything that is indicated in the plan. Therefore doubt that the reasoning is good until it is proved beyond question.

Next, consider well all of the conditions which must influence the plan of the house. These conditions are fixed by: a) The amount of money you anticipate spending for the house alone, exclusive of landscaping, furnishings, etc.; b) The number of persons in the family, their ages and their activities; the number of servants, if any; c) The topography and orientation at the site and the prevailing wind and weather. Also any special features, such as a view.

What actual bearing on the plan do these conditions have? In what way will they specifically influence the development of the plan?

First, you will wish to approach this planning from a realistic, business-like point of view. You will try to avoid planning more house than you can afford. Therefore, with the help of your architect you will make a rough calculation of the amount of space you can reasonably expect to get with the money you intend to spend, and you will make frequent checks, as the plan develops, to see that you are not exceeding this total. In the name of practicality you will do much paring and whittling; much trading of, say, surplus living space for an extra bathroom, or an unfinished future room for better quality in the present ones. This is the business part of architecture. Surprisingly, the design seldom suffers.

Then there is the human element. Having discovered approximately how much total enclosed space you can afford, the next problem is to shape and subdivide that space to best advantage. Don't think of a plan as a central hall, with a living room on one side and the dining room and kitchen on the other. It may work out that way, or it may work out very differently; but don't approach the problem with an unreasoned, preconceived idea already crystallized in your mind. Remember to ask yourself "why?" about everything. Your aim is to adapt a plan to your family, not to adapt your family to a plan. This is more easily said than done, but with your cooperation a good architect can do it.

The influence of the human element on the plan is, of course, pervading. The number of rooms; their size; provision for probable furnishings; their location with respect to each other—all will be determined by the size of the family and by their individual and collective activities. Similarly, the plan and location of the kitchen, laundry, etc., will be influenced by the number of persons to be served, the number using the kitchen

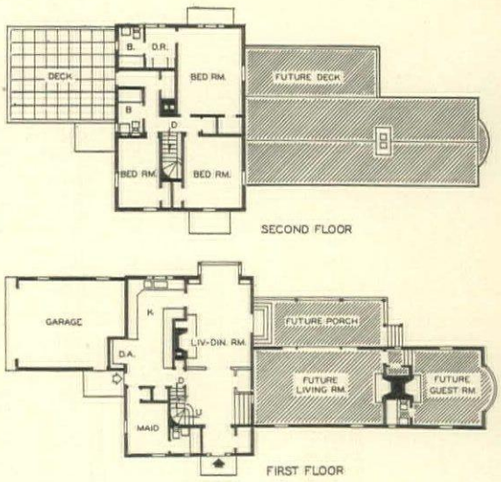
Plan for outdoor living At left, the enclosed garden of the prize-winning Koch residence; at right, the same terrace seen from the garden. This useful and attractive "room" results from careful planning

simultaneously, whether or not there will be servants. Even the planning of closets, storage space, etc. should evolve from the actual requirements, individual and collective, of the family. This means making an accurate list of the amount and kind of clothing to be stored, Winter and Summer, in connection with the bedroom; the amount and kind of cleaning, cooking and other implements, stored in connection with the service area; the amount and kind of sports or game equipment, books, music, linen, trunks and suitcases, etc., etc. Carefully planned storage space is recognized today as a prime necessity in making a house easy to live in and easy to run. This, too, is the business side of architecture. Insofar as is feasible, all the needs of each member of the family and guests should be specifically provided for in the plan.

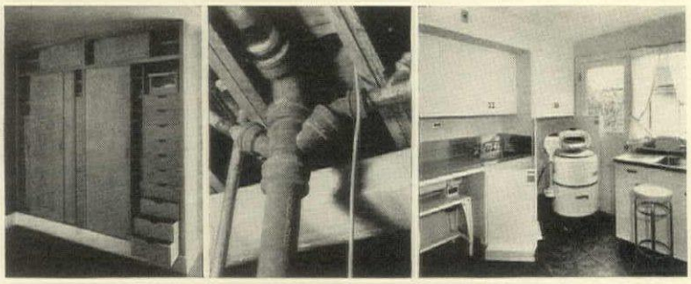
Finally you will consider the plan in relation to the physical conditions of the building site. Is the site level? If not, which way does it slope and how much? Referring to the compass, plot the course of the sun, from sunrise to sunset, Summer and Winter. Use this data in developing your rooms and terraces to take advantage of the best exposures. Consider the prevailing winds, too; some bring coolness on hot Summer days, and you will plan to take full advantage of them; others, chronically raw and cold, will prompt you to turn your plan away from their unwelcome chill.

Climate, and site, coupled with the predilections of the family, will also influence you in your planning of outdoor living areas—terraces, porches, decks, etc. (See the photographs of our prize winning house shown at bottom of opposite page.) Compare almost any contemporary plan with plans drawn ten or fifteen years ago and note (*Continued on page* 50)

Plan for probable future additions



The plans above are those of the Bliss residence, which won Honorable Mention from our jury. Note that the present unit is perfectly livable and that the additions will require no expensive alterations. However small a unit you may start with, make provision for the future



Good planning means attention to detail

Closets and other storage space; heating, wiring and plumbing lines; mechanical equipment —all must be provided for eventually. If such items are given detailed consideration while your home is in the planning stage, the efficiency and ease of operation of the house will be assured

Prize Winners in our Annual Awards in Architecture

On the following eight pages, HOUSE & GARDEN presents the four homes selected by our Jury from among all the homes we have published during the past year. The following prizes were awarded: Class I, homes of 7 to 10 rooms inclusive, First Prize, $500; Second Prize, $250. Class II, homes of six rooms and under, First Prize, $500; Second Prize, $250. Each Honorable Mention carried an award of $50.

The Prize Winners

FIRST PRIZE, CLASS I
Koch Residence, CAMBRIDGE, MASS.
E. D. Stone, Carl Koch, ASSOC. ARCH'TS

SECOND PRIZE, CLASS I
Lorenz Residence, DAYTON, OHIO
J. Douglas Lorenz, ARCHITECT

FIRST PRIZE, CLASS II
Smith Residence, MENLO PARK, CAL.
John Ekin Dinwiddie, ARCHITECT

SECOND PRIZE, CLASS II
Exhibition House, SAN FRANCISCO
John Knox Ballantine, ARCHITECT

Honorable Mentions

S. V. Brown, OWNER, W'MSPORT, PA.
Malcolm Clinger, ARCHITECT

H. H. Darling, OWNER, SAN FRANCISCO
Richard J. Neutra, ARCHITECT

Homes Tour House, KENTFIELD, CAL.
William Wilson Wurster, ARCHITECT

C. M. Bliss, OWNER, N. CANAAN, CT.
Morris Ketchum, Jr., ARCHITECT

R. W. Weed, OWNER, MIAMI, FLORIDA
Robert Law Weed, ARCHITECT

Dow Hamm, OWNER, HOUSTON, TEXAS
Moore & Lloyd, ARCHITECTS

The Jury of Awards meets to select the winners; left to right, architects Randolph Evans, Antonin Raymond and John C. B. Moore

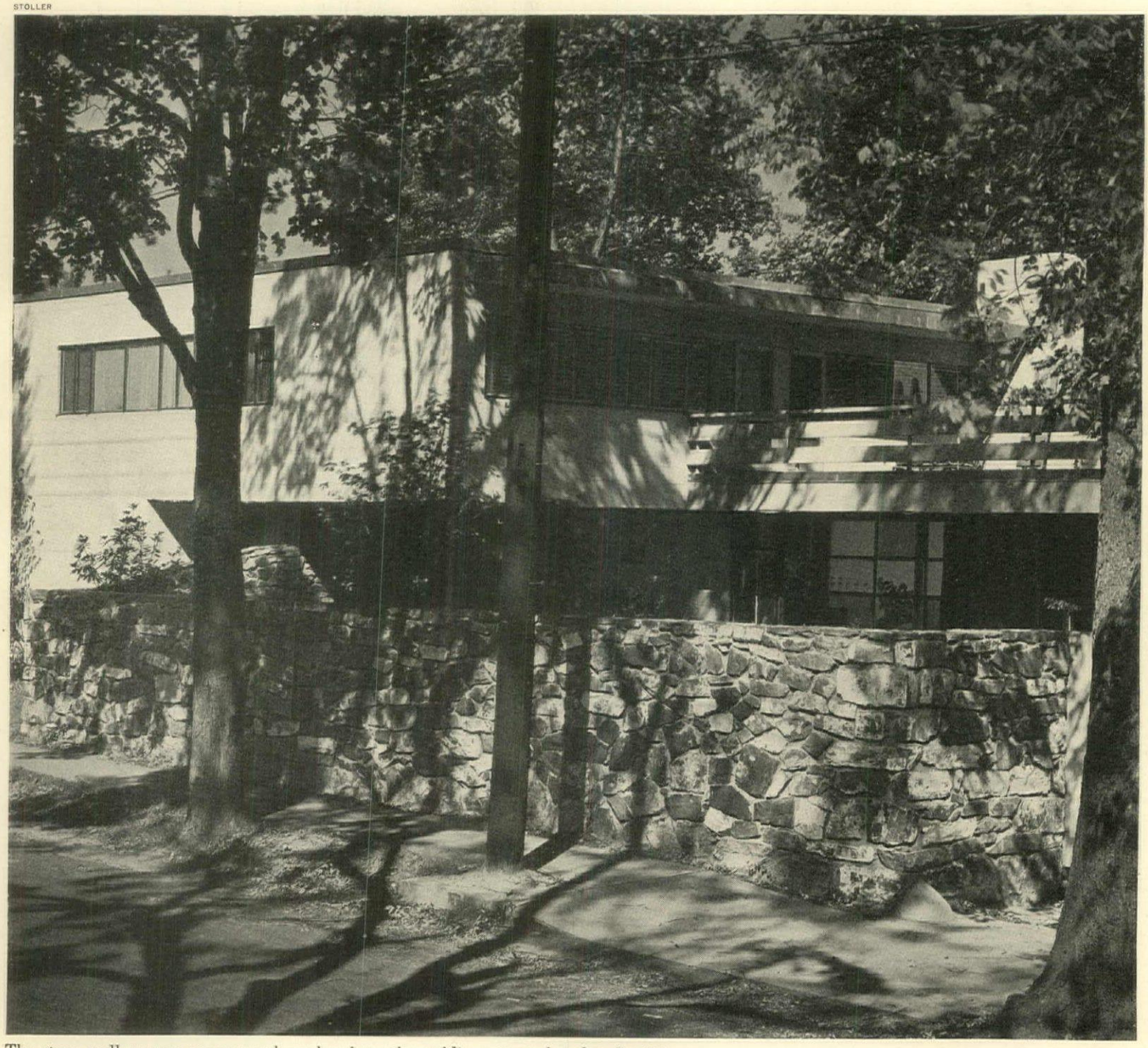
No waste space

First Prize, Class I
E. D. Stone, architect
Carl Koch, associate
Owner: Mr. A. C. Koch
Cambridge, Mass.

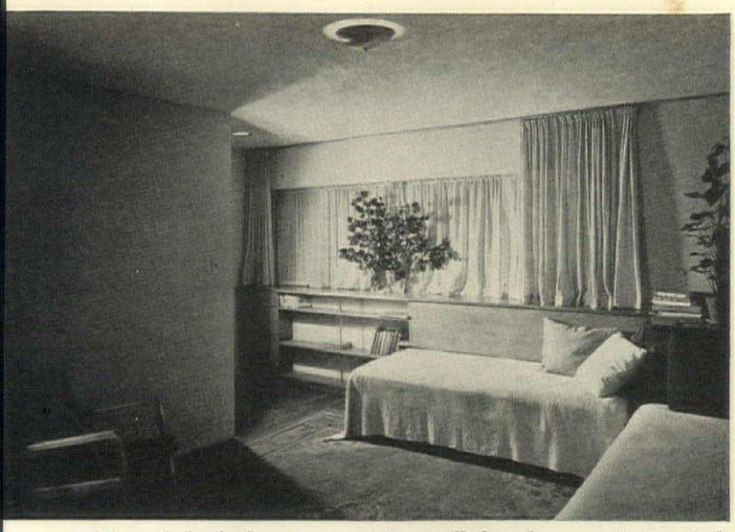
THE PLAN. Although this is a moderate-sized house set on a small suburban lot it has been conceived as a single unit and the architectural design is carried through to the lot lines, putting every square foot to effective use. Outdoor living areas and the rooms within the house have been designed with equal care; angles of the L-shaped plan diversify the outlook and heighten the sense of freedom and movement imparted by this design. A high stone wall ensures privacy from the road. Space both within and without the house is exceptionally well arranged; and there is an interesting balance between the open planning of the large common living areas and the private enclosure of smaller, individual rooms planned for sleeping and working.

THE DESIGN. The several masses of the building are simple and well composed. Textures of the outside wall surfaces are interesting and varied, and produce some interesting contrasts. Interiors are simple and reserved in design. The combination of living and dining space in a single rectangle gives adequate scope for effective modern decoration.

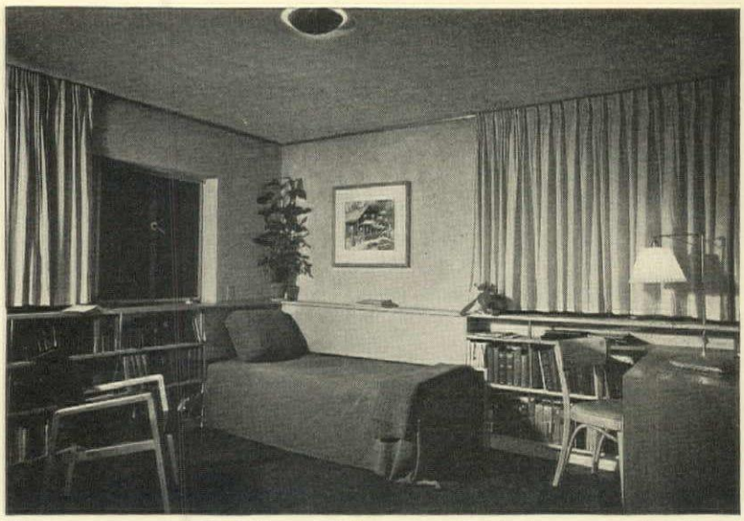
STOLLER



The stone wall screens terrace and garden from the public gaze, and makes feasible the use of the extensive windows, clearly seen in our frontispiece, on page 12

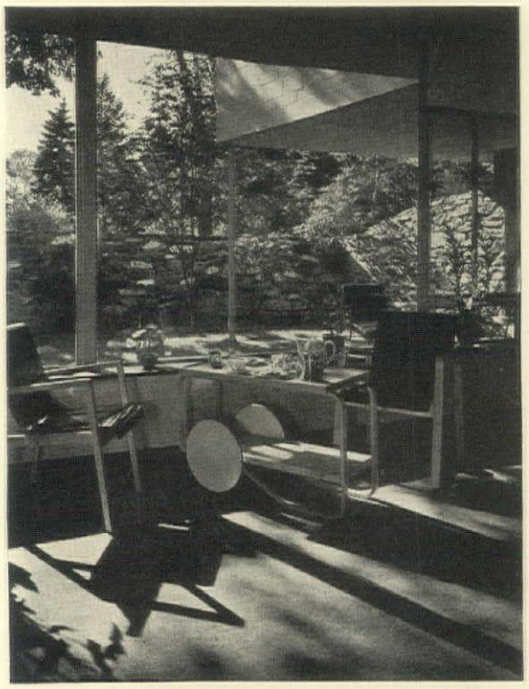


Most of the bedrooms are quite small, but they are given a feeling of greater size by having the low beds placed along the walls

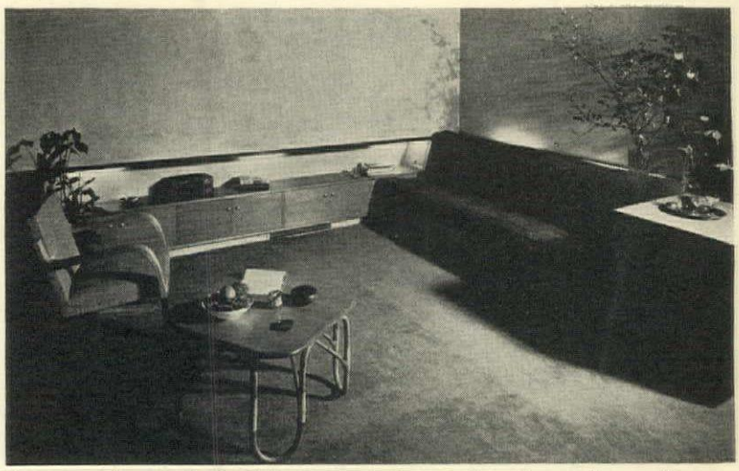


The compactness of the bedrooms is in contrast to the large open planning of the living space. Most are fitted with desks and so can double as studies

Living and dining areas are normally combined into a single spacious rectangle. When desired, a curtain may be drawn entirely across the dining end

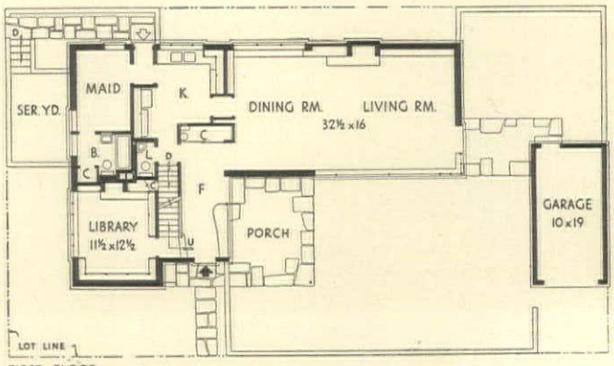


Broad sheets of plate glass open the living area to the charming little enclosed garden

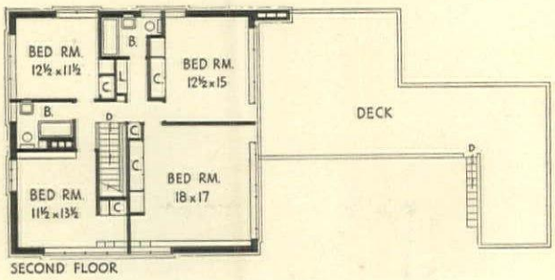


The sense of space in the living room is due partly to large glass wall areas, partly to contrast between low built-in furniture and simple wall surfaces

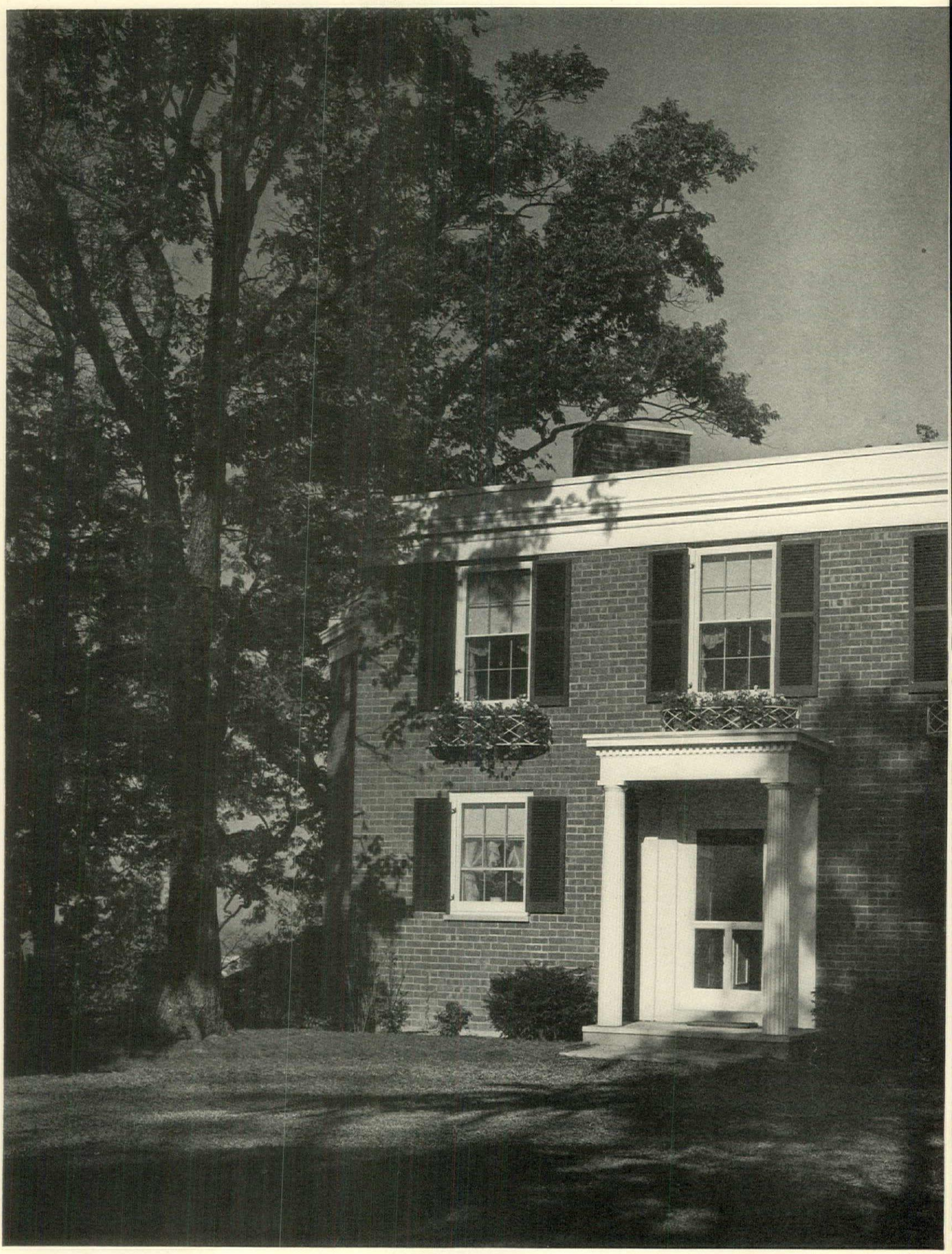
The plans not only demonstrate the architects' economical use of space, but also form a pattern, satisfying both to the eye and the intellect, which develops logically from a basically sound idea, in this case to treat house and garden as a single unit of design



FIRST FLOOR



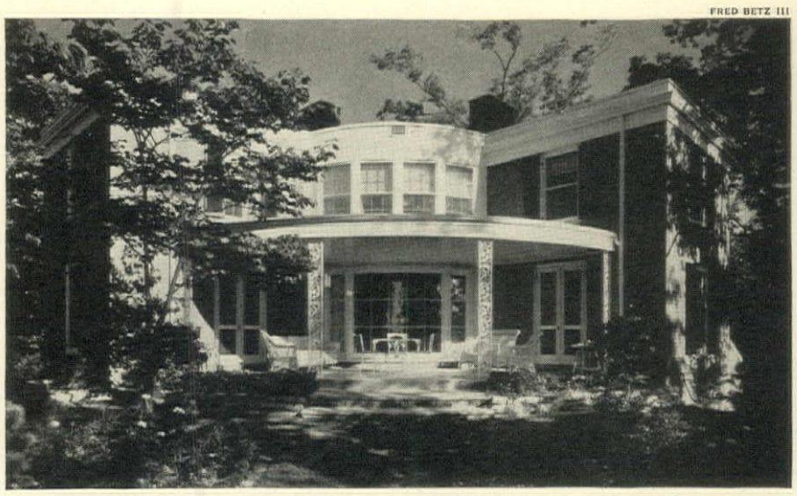
SECOND FLOOR



KABEL

The prize winning home, from Ohio, welcomes the visitor with this charming Georgian entrance

FRED BETZ III

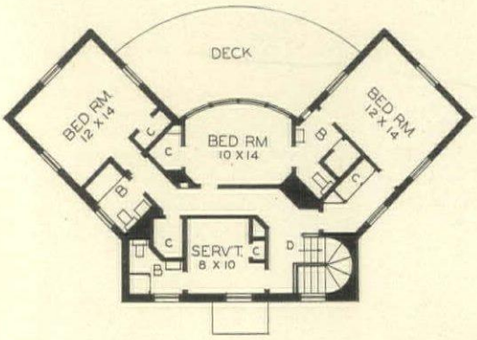


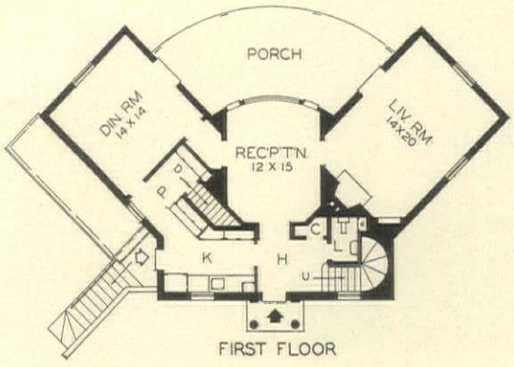
A view dictates the plan

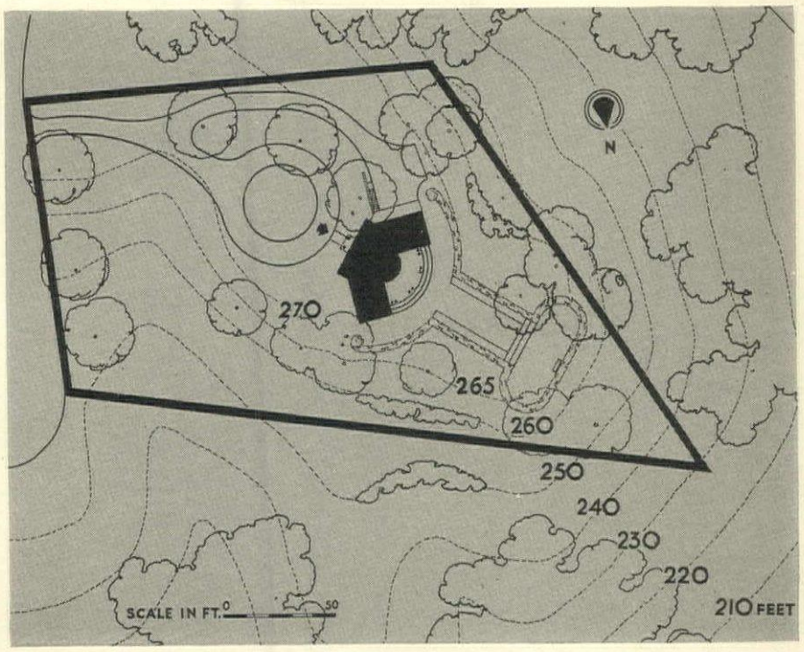
Second Prize, Class I
J. D. Lorenz, architect
Owner: J. D. Lorenz
Dayton, Ohio

THE PLAN. There is a very sound reason for this plan, and one which is immediately evident as the two wings emphatically spread themselves to catch the view. This is more clearly defined by reference to the plot plan (below) and the view of the rear terrace (above). The rooms are cleverly arranged in a symmetrical pattern derived from English Georgian precedent. Within this framework the architect has achieved charming and sometimes grand vistas, and a sense of luxurious privacy. Moreover he has avoided the waste space which so often accompanies this form of traditional plan shape. The position of the garage in the basement beneath the dining room wing allows for a segregation of service traffic on a lower level driveway; this is connected by a flight of steps with the service entrance at first floor level.

THE DESIGN. It may be felt that the architect has not carried through, in the elevations of the house, the good idea developed in the plan. By basing his elevations upon English Georgian precedent he was forced into the use of regular door and window spacing, small windows and formal detail. The entrance front (illustrated opposite), which sticks closely to precedent, is rather more successful than the rear of the house, where the design strives to achieve a perhaps too grandiose effect.



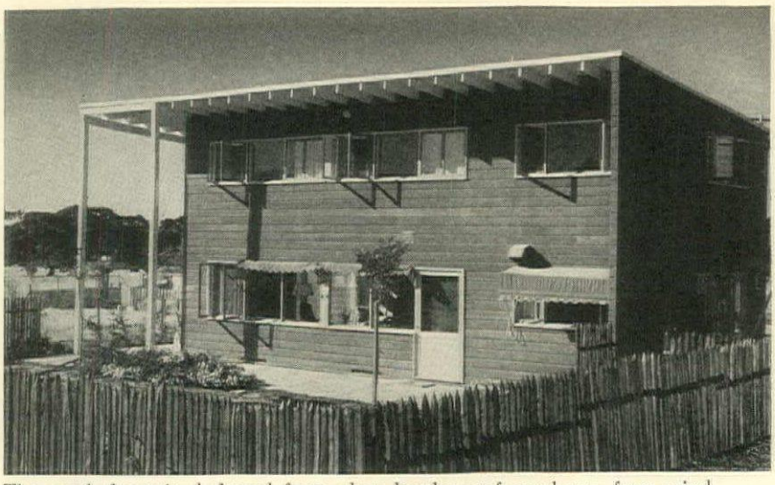




THE PLOT. A glance at the contour lines on the plan above will show that the house is set on a narrow plateau at the top of a hill. The entrance driveway lies along the summit, but the service driveway cuts around and down to the garage at basement level. The narrow point of the lot, which falls over the edge of the hill, is symmetrically planted as a foreground to the distant view, successfully embraced by the spreading wings of the house above

Maximum comfort Minimum cost

First Prize, Class II
J. E. Dinwiddie, architect
Albert Hill, associate
Owner: Mr. Harold Smith, Menlo Park, Cal.



The south front is sheltered from glare by the roof overhang, from wind by a projecting wing wall (right). The proportions here are excellent

THE PLAN. This could scarcely be simpler, yet it provides a nearly perfect unit for living, sleeping and household work. All the principal rooms are on the south side, and the extension of the living area to the outdoors is most successfully accomplished. Generous windows let in air and sunshine; glare is controlled by ample roof projection.

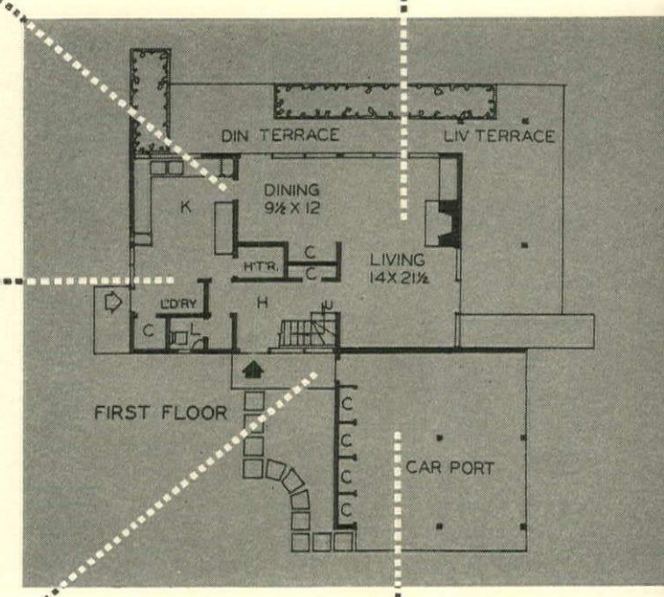
THE DESIGN. The architect has used forms and materials with imagination, thus achieving a design without false luxury or pretence yet by no means commonplace. Interest is achieved on one side by the overhanging roof with two tall columns and a wing wall, on the other side by the mass of the car port. The window arrangement contributes greatly to the design; note that these row windows do not attempt to mask, but rather reveal, the interior divisions of the plan.

The living area enclosed within the house is effectively augmented by a wide paved terrace. This is on the leeward side of the house, slightly protected from above by the roof overhang, and shielded from the road and the front entrance traffic by the widely projecting wall of the car port

The kitchen is set close to the dining section of the living area as well as to the dining terrace, which is carefully sheltered from the prevailing winds by a projecting wall at the corner of the house. Such close-knit planning of cooking and eating areas makes for hot dishes and easy service, whether you dine indoors or out

The service areas are effectively sequestered in one corner of the house, yet are conveniently placed with relation to both the dining area and the front entrance hall

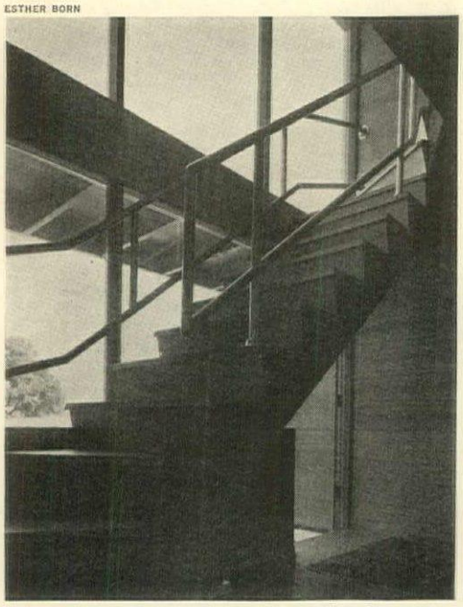
The laundry space is arranged as an extension of the kitchen area, a more convenient and economical arrangement than creating a separate room just for the laundry. The furnace, however, is kept in an isolated compartment toward the house center



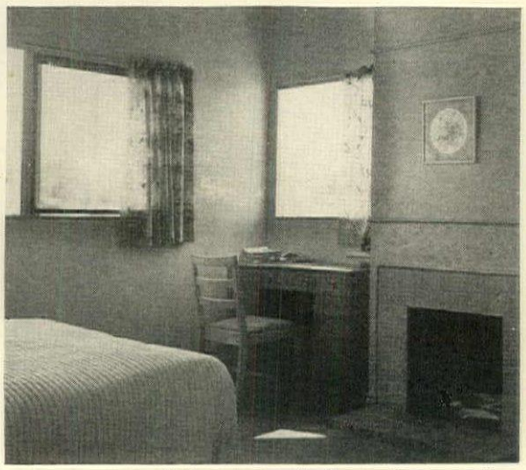
It is but a couple of steps, and those under cover, from the car port to the front entrance, and immediate access hence to any part of the house

The car port, open on two sides, is a sound and economical plan for California climate. A line of closets along the wall is a more accessible alternative to conventional attic storage

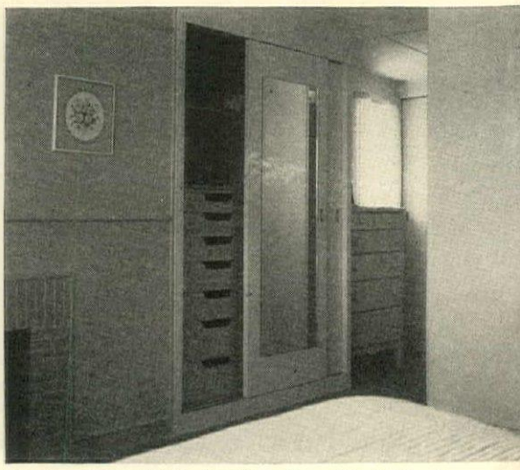
ESTHER BORN



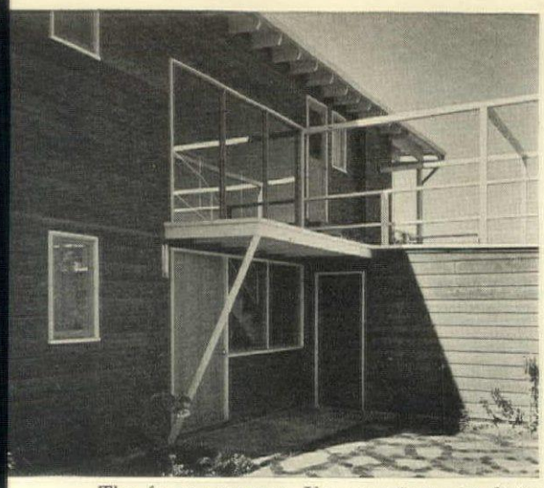
The front entrance is underneath the stairs, which are outlined against the window wall



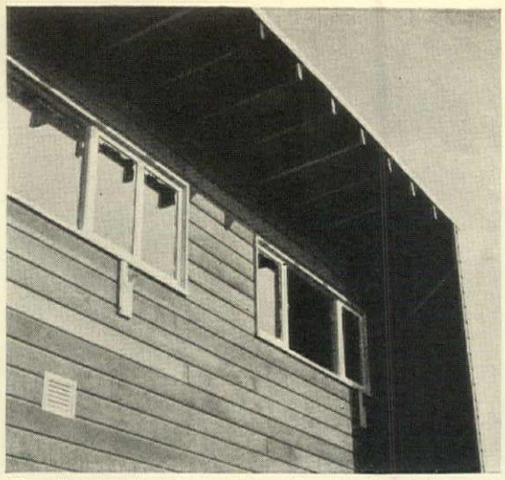
In one corner of the master bedroom between fireplace and windows is a neatly planned desk alcove



To the right of this fireplace is a fitted closet, and beyond can be seen the little dressing room



The front entrance. Unpretentious simplicity was dictated by the nature of the materials used



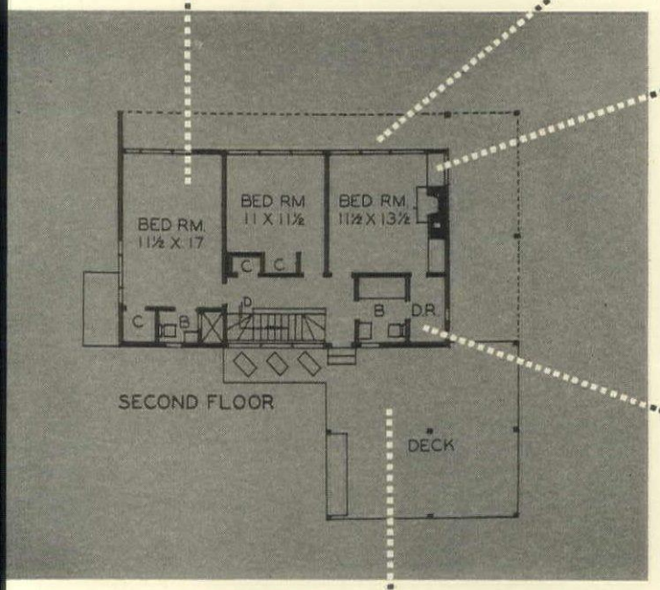
For the exterior the architect has used stained redwood siding. Note detail of projecting eave and wall

ESTHER BORN

Open plan. Looking from the dining section, across the living room, to the terrace door

This bedroom is designed to accommodate the owner's two sons. If found more convenient, it may be divided by a partition run across the center, forming two little rooms

The roof overhang is planned to shade the bedroom windows from 1 to 4 p.m. during the Summer heat, but to let in all available sun during the Winter

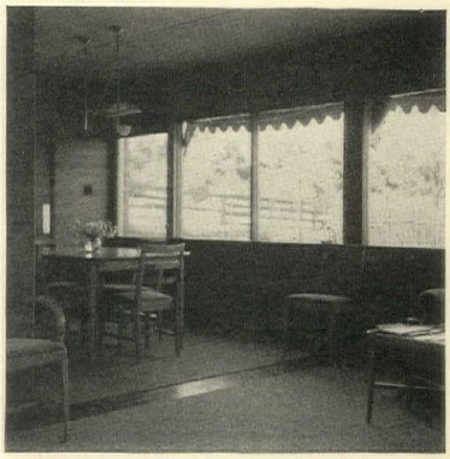


The fireplace wall of the master bedroom has been most fully utilized. On the left of the hearth is a desk built in below a broad window; though this space would serve equally well for a dressing table.

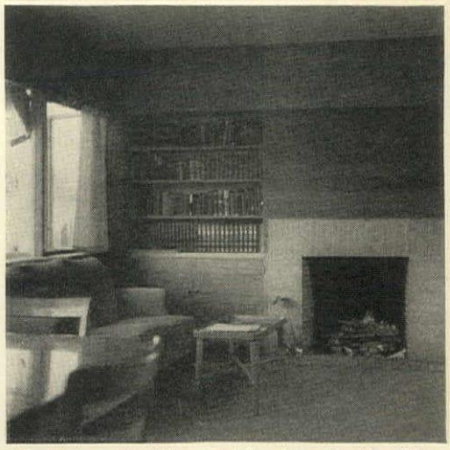
To right of the fireplace is a large closet with sliding doors, mirror-fronted; within are fitted drawers and hanging space to take care of every single item in the normal wardrobe (see illustrations at bottom of opposite page)

A small dressing room has been fitted in between bedroom and bath. This useful feature allows dressing in a little space which is neither cold as the bedroom nor damp as the bathroom. That it was considered worthwhile to incorporate it in a house of such moderate cost is an indication of its real modern comfort value

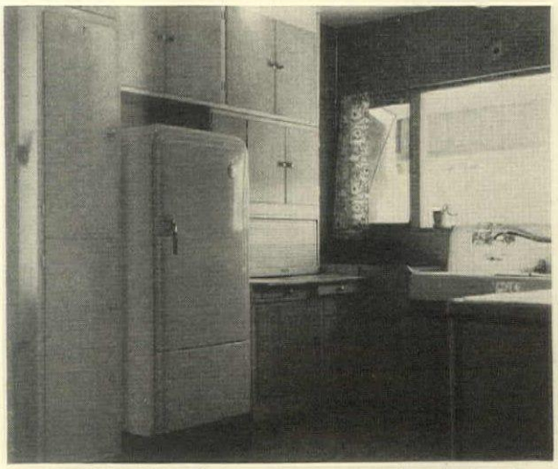
The large roof deck provides additional space for outdoor living, and maybe sleeping, too, usefully separated from the ample terraces which surround the first floor living areas. An awning, supported on wooden framework, serves to shield the deck from winds and the passers-by



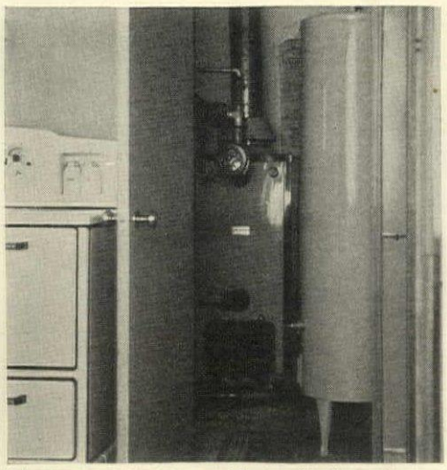
Row windows line the garden side of the living area, facing southwest into the view



Effective materials: Bricks for the fireplace, ¼″ Philippine mahogany for wall surfacing



The kitchen is not extravagant, but it has been carefully planned with ample cupboards of plywood



The heater room is small, gas-fired equipment eliminating the need for fuel storage space

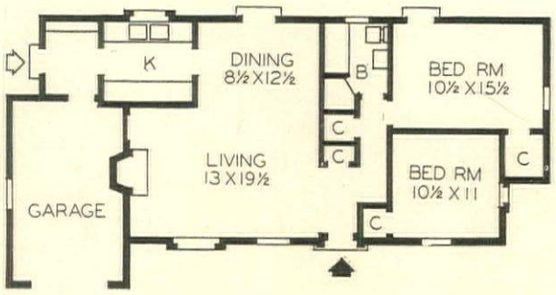
In California's own tradition

Second Prize, Class II
J. K. Ballantine, architect
Exhibition House
San Francisco Fair

THE PLAN. Although this is a simple, straightforward plan, it is carefully arranged to cope with the complicated business of living, eating and housekeeping. The suggestion was made by the jury that the plan was not quite so direct as were some of the other prizewinners, and one juror felt that interest in the house would have been heightened had it better expressed the materials of which it is built—special prefabricated light steel members beneath an exterior finish of stucco. On the other hand, the scheme of the design as a whole was most highly commended for its economy and unpretentious charm.

THE DESIGN. The exterior is particularly notable for the most successful manner in which the architect has infused with distinct style a type of building which is but a few generations removed from the graceless bungalow. Yet the single-story home of this sort is a sound architectural tradition, indigenous to the West coast. It is a style which is coming to be imitated throughout the country—sometimes, unfortunately, in regions where a more severe climate makes this type of plan less suitable for the low-cost small home. The jury were particularly impressed by the freshness of the whole design, and the good use made of a limited budget. Special recognition was given to the fact that the various rooms have been so designed as to facilitate decoration and furniture grouping.

The rear of the house, where French doors in the dining room give on to the garden. The kitchen window juts out beyond



The plan is simple and economical. Notice that the garage has been made an integrated part of the house plan

The living room, looking from the dining section toward the fireplace, shows the construction of the steel ceiling

The kitchen is small, but most efficiently planned along the two side walls

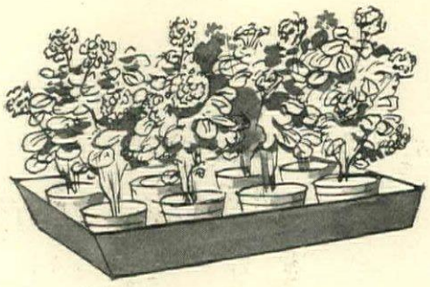
The dining area can be quickly closed off by means of louvered sliding doors

ESTHER BORN

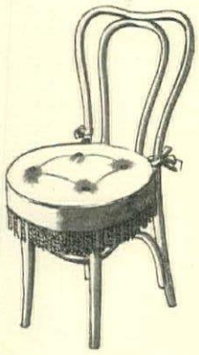
California contributes this prize-winner: a single-story home of modified modern design

Tricks of the trade

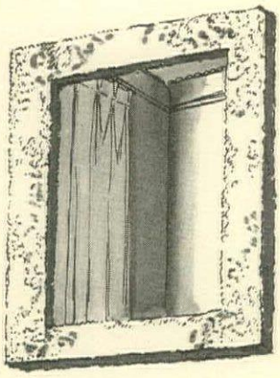
The brilliant stage-set displays in New York store windows are often concocted on a shoe-string budget! The hard-working geniuses who design them suggested these witty ideas—try them yourself!



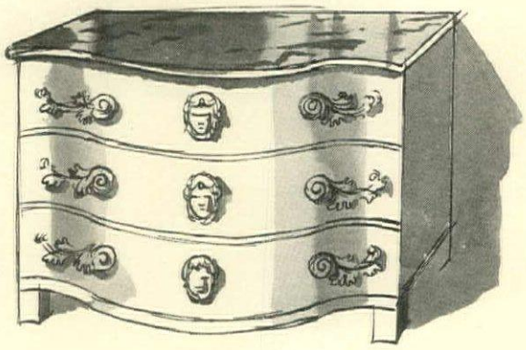
For a centerpiece that's fun—steal your kitchen's best baking tin and lacquer it shiny black. Into it goes a garden of pink geraniums, pots and all



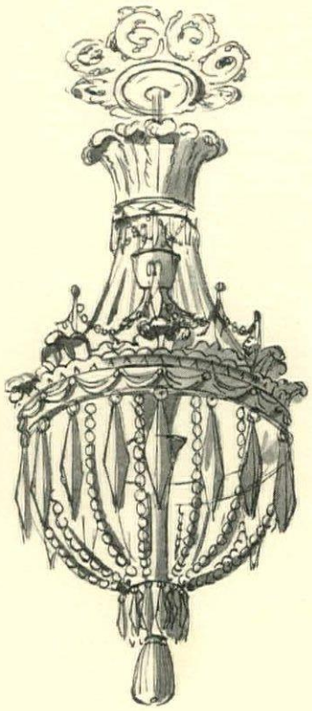
Seating solution for big parties—bentwood chairs picked up for a song. Make for them fat felt cushions of billiard green with crimson fringe



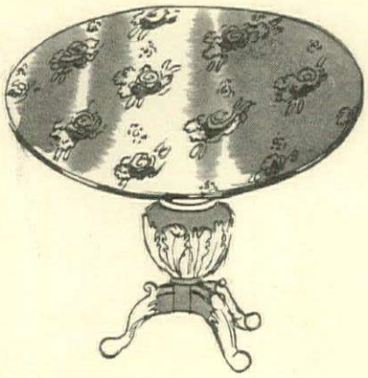
Elegant, effective, and not a tenth so expensive as it sounds—a mirror framed in fur. Use any clipped flat fur or Persis, a fabric twin to Persian lamb



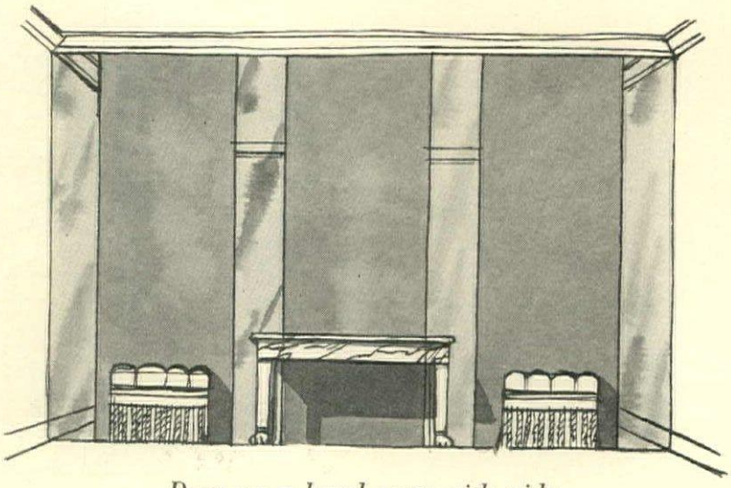
Evolve drama from an old dresser base by stripping off its hardware and gluing on, instead, those putty ornaments that look like hand-carving



If you have one of those high, high ceilings, you'll envy this cake-frosting white plaster chandelier; it lends a Mayerling charm to a Victorian parlor

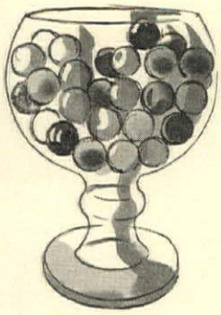


Top the small battered table you're fond of with oilcloth, put on with wallpaper paste. Not the kitchen kind but posies like this, on black or silver



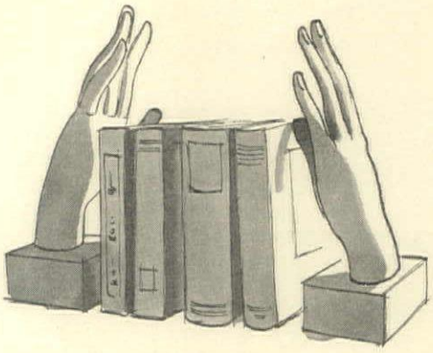
Dress up a banal room with wide panels of mirror, like stripes, on the wall opposite the windows. Especially impressive if you want a formal effect

If your budget runs low and your room looks bare, add these spangle-leafed plants, Philodendron pertusum. Stripe the florist tubs with Scotch tape

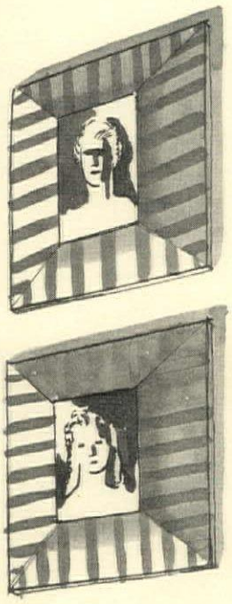


Flank the ends of your mantel with fat old-fashioned beer glasses on stems, like this. And fill them heaping high with bright-colored glass marbles

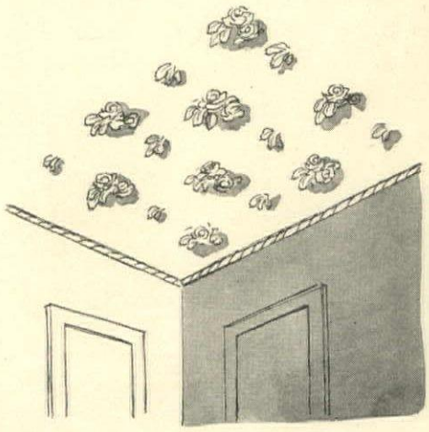
Colorful pheasant feathers (they don't have to be real) massed in a brass urn for Winter decoration. Nice for a library, or a chest in the bedroom



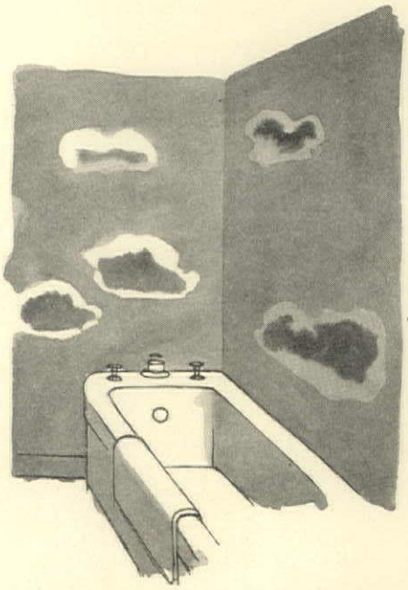
Unusual bookends made from department store glove forms, mounted on wood blocks. For a chichi touch, tip the nails with red polish or gilt



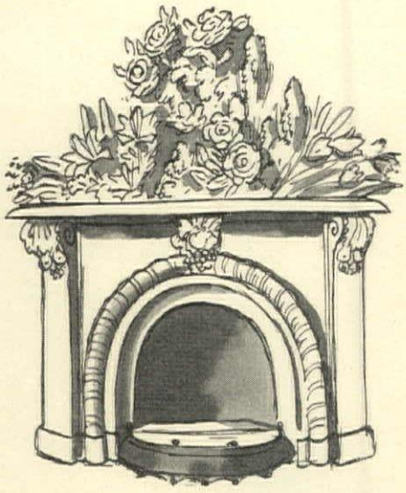
To pep up a dull corner—small pictures in recessed frames striped in screaming pink and white. Best if your walls are white, your scheme simple



Cabbage roses, brilliant red and pink, on the Victorian wallpaper which covers your ceiling. Fine for a tiny room—but keep the walls plain



Double the apparent size of a tiny bathroom with walls painted paler than sky and fleecy white clouds drifting by. Effect, space unlimited



Victorian still-life over a marble mantel—it's your own composition cut from colorful chintz scraps or wallpaper samples, pasted up like découpage

Tides of taste

Before beginning, with our February issue, a new series of "Tables of the Month," we pause to survey the effect this monthly color feature in House & Garden *has had on table fashions since its inception—in color photography—in 1932. The author is the expert chiefly responsible for the design of these table settings.*

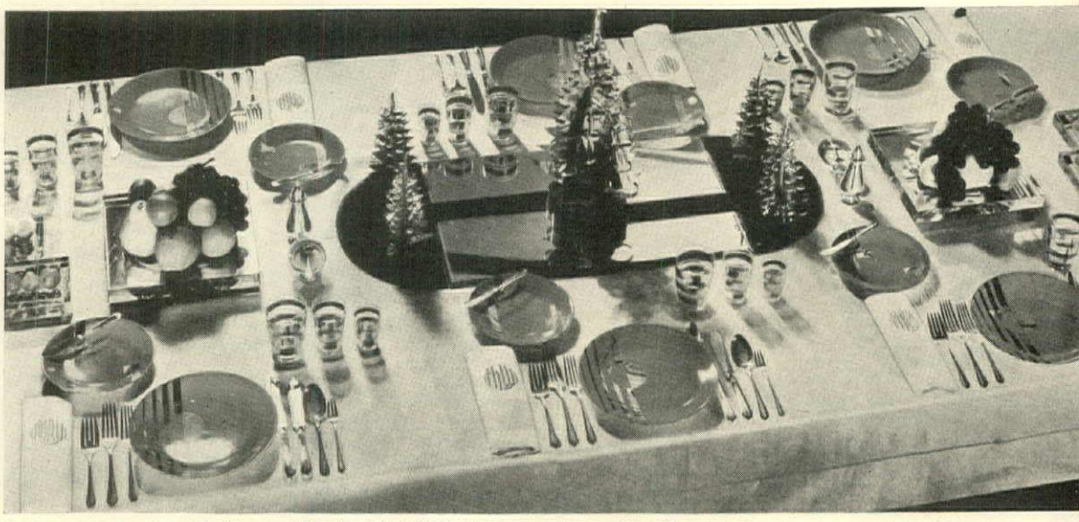
First table photographed in color, for April, 1932, was composed in red, white, blue, colors inspired by the Washington bicentennial

Because good taste and the knowledge of how to do things nicely are nowhere so apparent as in the dining room, House & Garden from the very beginning has made a feature of dining room decoration, with special emphasis on the correct appointments and setting of the table.

But it was not until 1932 that the Table of the Month got started in a big way. For in April of that year House & Garden published its first dinner table in color. Since then, due largely to the genius of Anton Bruehl, whose masterful color photography can make the simplest setting glamorous, this feature has become one of the most successful and helpful sections of the magazine, containing as it does news, ideas and suggestions for every phase of table setting.

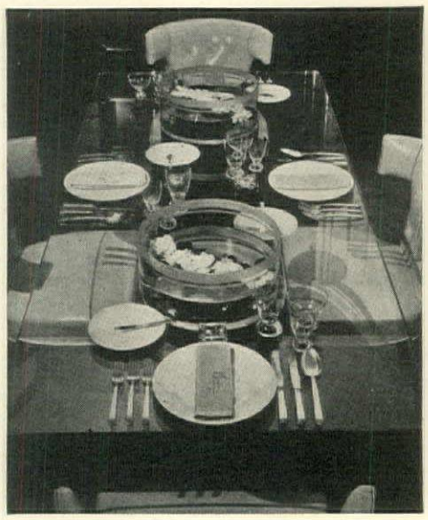
On these pages we show you a part of the House & Garden record in tables and we think it's about time to do a little editorial

A centerpiece of green and white vegetables made news in this cool outdoor luncheon setting in 1932



A glittering modern Christmas table done in 1932 had a color scheme of coral, yellow, silver and gold, a new combination that is still in great popularity to-day

Bright table linens appeared in 1934. The striped cloth is red and white like the center tulips



Glass tables came in with modern settings. In this 1935 setting the top is gunmetal mirror

One of the hits of 1937 in which we used bright sapphire blue table linens

in tables by Margaret McElroy

back-patting. For this feature has been widely copied. Smart shops all over the country have reproduced the tables and the makers of fine silver, linen, china and glass are constantly asking us to set tables "just like HOUSE & GARDEN". Best of all, we are grateful for the countless letters from aspiring hostesses among our readers who have been helped and inspired by the ideas shown.

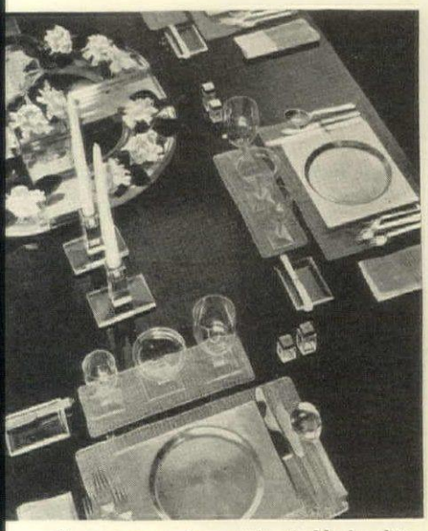
Looking over this record, it's interesting to note the tides of taste in tables and the cheering fact that fine, traditional design retains its appeal over changing fashions, that most of these settings, because of the intrinsic merits of the silver, china, glass and linen designs, are as good today as they were eight years ago.

Take HOUSE & GARDEN's first dinner table in color photography—April, 1932. This setting, a patriotic gesture inspired by the Washington bicentennial, was developed in a muted color scheme of red, white and blue—gray-blue damask cloth, Spode Lowestoft plates in the Order of the Cincinnati pattern originally made for Washington, sapphire glass and antique porcelain urns holding red fruits. A table at which Washington himself might have dined, a timely scheme in 1932 because of the growing emphasis on 18th Century furnishings, equally good today with this style still the favorite of decoration.

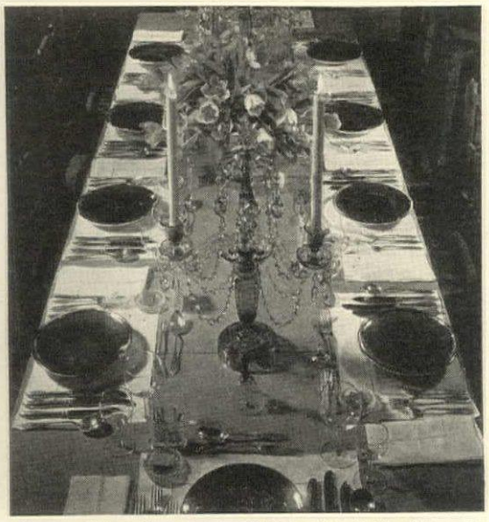
In 1932, too, we produced our first "modern" table setting in color. In this, modern decoration was in its geometric phase, with centerpiece of crystal squares and rectangles, plates decorated in circles and stripes and striped glasses. But the color scheme of coral, yellow, gold and silver is very much a theme of today and was seen extensively in many of the exhibits at the recent New York World's Fair.

Glass tables, crystal and metal accessories of all kinds and geometric effects galore came into being in 1933 with the wave of interest in modern decoration. Looking backward, we find several brilliant tables designed by Walter Dorwin Teague, now one of our leading industrial designers and the man responsible for so much fine design at the World's Fair. One of these had a mirrored octagonal top with an octagon of black glass in the center, octagonal black and crystal plates and a centerpiece of crystal prisms and mirrored bowl.

This was truly the era of glass and glitter, with table tops of black glass, gunmetal glass, sapphire glass, mirrored and clear glass, chromium accessories, and chromium, stainless steel, brass and mirrored service plates. Nowadays modern decoration turns to warmer effects and we prefer the (*Continued on page* 52)



GEOMETRIC modern setting in black, white, gold and silver was startling in 1933



THIS traditional setting in 1933 emphasized a dramatic red lacquer dining table and silver luster plates

House & Garden settings which have inspired decorating trends since 1932

THE influence of Colonial Williamsburg is seen in this traditional table, 1937

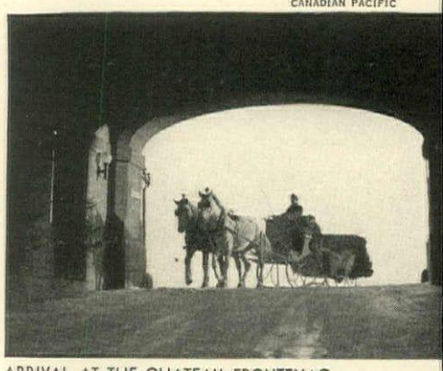
IN 1938 the return of elegance revived our interest in Victorian appointments

SUMMER setting 1939—clipper ship plates, different colored napkins at each place

THE latest vogue in linens: exquisitely sheer, embroidered and appliqué in pastels

Ski spree in Canada

CANADIAN PACIFIC



ARRIVAL AT THE CHATEAU FRONTENAC

SNOW fell in Canada last night—on little French Canadian towns huddled in curves of the Laurentians; on snug Winter sports lodges and the maze of fine ski-trails. It softened the towers of Quebec—perched above the Saint Lawrence like castles on a Christmas card—and whitened the steep slopes at Lac Beauport.

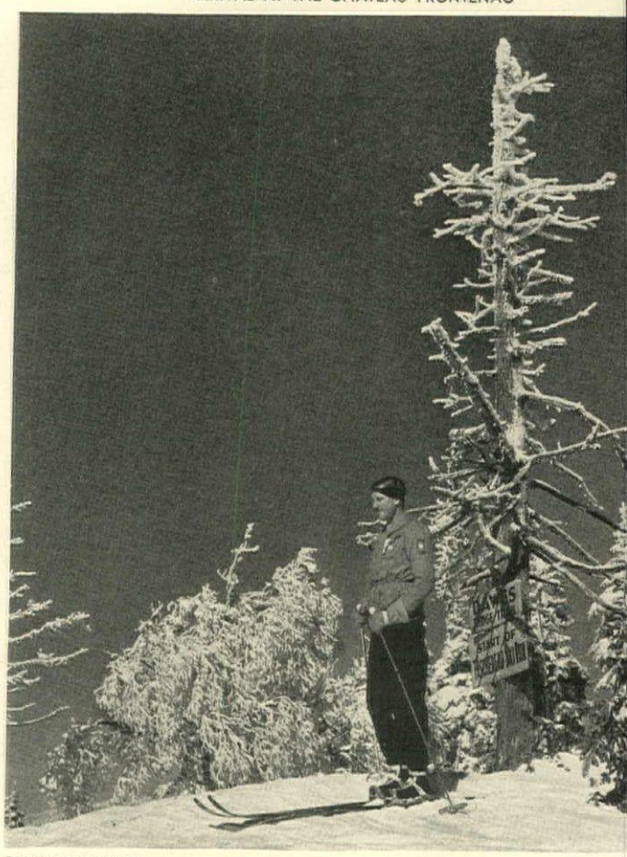
It fell silently, but waiting people sprang joyously into action, for it signalled the opening of Canada's Winter sports season. To-day, like magic, ski-trail charts have appeared on all railway stations. Ski-lifts are tested for the last time; ski-jumps fine-combed for smoothness. Fireplaces are piled with logs and sleighs with furs in readiness for the gay young crowds that will pour in.

And to-day the United States from Maine to Texas is bristling with skis as devotees lovingly wax and tighten. For the jolly habit of Winter sports weekends and vacations has become an American tradition.

Every year, snow connoisseurs trek northwards into Canada to the Laurentians, outside Montreal; to Quebec and its environs. This season, with travel to Europe out of the question, these spots will be very popular, for they not only provide facilities for all Winter games, but offer Americans a stimulating new world of different faces, customs and language.

Montreal, the starting point for Winter resorts in Eastern Canada, is overnight from New York by train, with the Laurentians and Quebec a few hours beyond. But, if you want to begin your holiday with a really keen sense of adventure, fly up in one of the Canadian Colonial planes. A brief two hours after leaving North Beach Airport, you swoop onto the snow at Montreal. The heart of the Laurentians is little more than half an hour farther on in another plane.

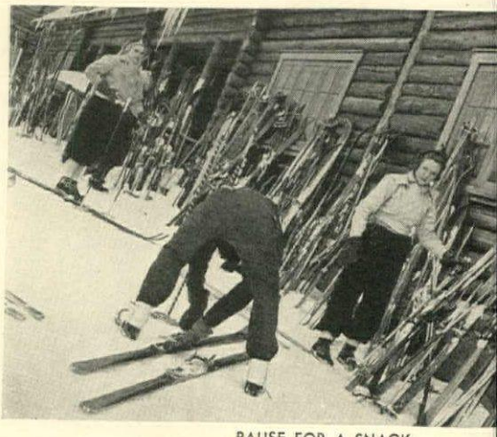
You may spend your holiday in one of the high spots for fun and hospitality like the new Mont Tremblant Lodge, ninety miles northwest of Montreal. It combines natural virtues—deep powder snow, brittle sunny weather and open ski-trail country—with man-made luxuries—a complete village of smart, up-to-the-minute buildings, a stupendous 4900 foot ski-lift, and long, thrilling ski-runs hewn from the virgin forest which covers the mountain.



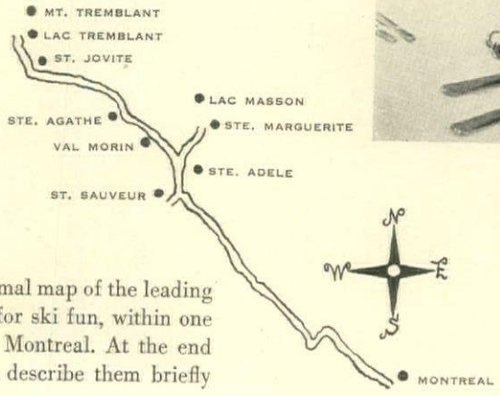
ON THE SUMMIT

The Lodge was constructed on the premise that, while ski-enthusiasts think only of snow and trail during the day, they are as charmed as anyone else with good decoration and super-comfort to relax in after sundown. Hence a fine architect and a well-known decorator were called in to conceive the new ski-village at Mont Tremblant.

The cocktail room, for instance, where everyone gathers for a hot buttered rum after hours on the snow, is smartly turned out in knotty pine, with a bar of brown and white cowhide. Regional touches appear in the drapery rods and chandeliers of crossed ski-poles and draperies of soft-toned handstitched patchwork. Behind the bar, they have mounted a long painting by Jean Pallardi of a French Canadian square dance done in the rugged, earthy colors seen in the dress of the local farmers. Outside, the lounge and game room, with pine walls and furniture, centers around the huge stone fireplace, always roaring with flames. Here congenial groups play ping-pong, backgammon (*Continued on page* 46)



PAUSE FOR A SNACK



Here is an informal map of the leading Laurentian spots for ski fun, within one hundred miles of Montreal. At the end of this article we describe them briefly

EWING GALLOWAY

THE BIG MOMENT

H. ARMSTRONG ROBERTS

SLALOM RACING BY TORCH FLARES

CANADIAN PACIFIC

ON THE FAMOUS MAPLE LEAF TRAIL

SKI SHOP, MT. TREMBLANT LODGE

CLOUDS OF POWDER SNOW

BLACK STAR

THRILLING SKI-JORING

CROSS COUNTRY TRAIL AT MONT TREMBLANT

JUST ARRIVED BY PLANE AT MONTREAL

MT. TREMBLANT CHAIR SKI-LIFT

SKATING AT CHATEAU FRONTENAC

High spots in the fun which awaits Winter sports enthusiasts in Canada's Laurentians

Piano in the parlor

The most satisfying of instruments takes a place of honor in modern homes

THESE are nostalgic days. What with the return to favor of bustles, Victorian decoration and five o'clock tea, it's a matter of only a little imagination to look even farther back. To the vision of little Bobby, black and gloomy of visage, painfully pounding his scales while Mother knits, one eye on the clock. To sweet Sister Alice, whose high-collared beaux clustered 'round the piano in the evening, to sing most feelingly of "Aura Lea" and "Old Black Joe".

Little Bobby's trials will not, we hope, be repeated. Radio and the phonograph have given us a much less tortured method of teaching children to know and appreciate fine music. But to modern Bobbies and Alices, appreciation is only a first step which leads naturally to creation. For music, swing or classical, is never more fun than when you make it yourself.

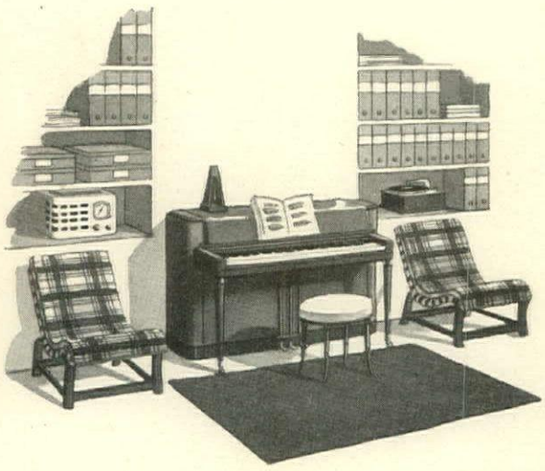
Let's bring the piano back into the parlor! Today's fine miniatures are easy to place decoratively in the smallest apartment living room; and in larger houses special music rooms are more and more in evidence, their dignified schemes centering around beautiful grand pianos.

As for style, there are two points of view. The first is that, since a fine piano, with good care, will virtually never "wear out", its style should be the simple traditional ebony type. The other is that since the piano is a piece of furniture as well as a musical instrument, its style should harmonize exactly with the period of the room.

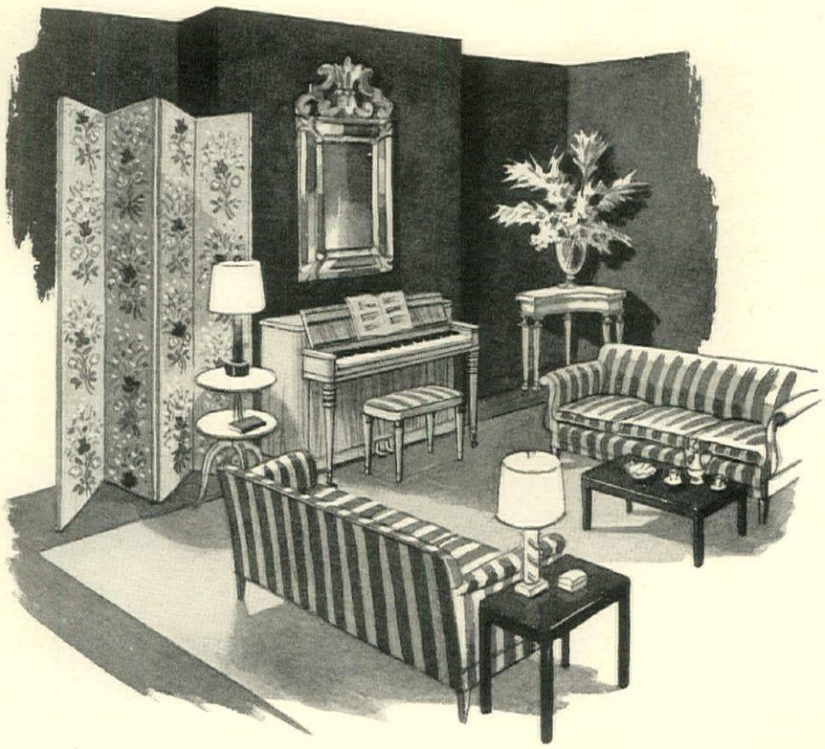
If you are sure your tastes will not change, and that you will always be able to build a room scheme around your piano, by all means choose a definite style. Every modern manufacturer presents a wealth of beautiful period designs, accurate in proportion and detail, from Colonial in lustrous pine to Louis XV in ebony and rosewood, to Modern in bleached wood. In our sketches we have shown a variety of piano styles, suggesting the appropriate furnishings to set them off.

Placement of a piano will be governed by two definite considerations—for the technical good of the instrument itself and for the comfort and enjoyment of the audience.

Many persons believe that because of its size a piano is not a fragile instrument. Actually it is as delicate as the most precious violin. It is especially sensitive to changes in temperature and should therefore never be placed in a direct draught, against an outside wall (in uninsulated houses) or near a fireplace or radiator. The finish will suffer, the wood will warp and the sounding board and interior construction may actually be ruinously affected. (*Continued on page* 54)



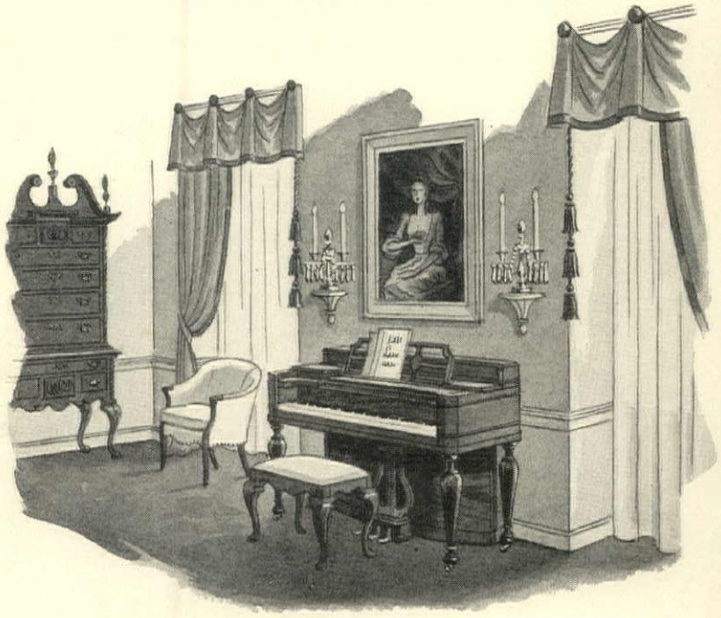
In a modern room, the piano may be flanked by bookcases fitted with various-sized shelves to hold radio, music and records. The piano is a Wurlitzer miniature with metal banding; Herman Miller's Swedish modern chairs, low and sturdy, are covered in a bright red and soft blue textured cotton plaid from Cyrus Clark



Here a pleasant conversation group is made up of two sofas which flank a miniature piano. The Winter Musette is bleached walnut—traditional design, modern finish. The Dunbar sofas wear red and white cotton by Margaret Owen; wallpaper screen is her "Nobilis" pattern—gray, rose, blue and white. Dunbar's tier table and corner table with a marbleized wood top

WEIS

Reminiscent of a musicale in a French salon is our music room planned for a grand piano. Steinway's Sheraton grand, in mahogany with exquisite inlay, occupies a position of importance in the center of the room. Around it, for the audience, are five identical black-and-gold Regency chairs; an Empire sofa seats other listeners. All furniture, Baker. The wallpaper, Strahan's Regency medallion, has a bold swag border. The curtain design is from an old French engraving

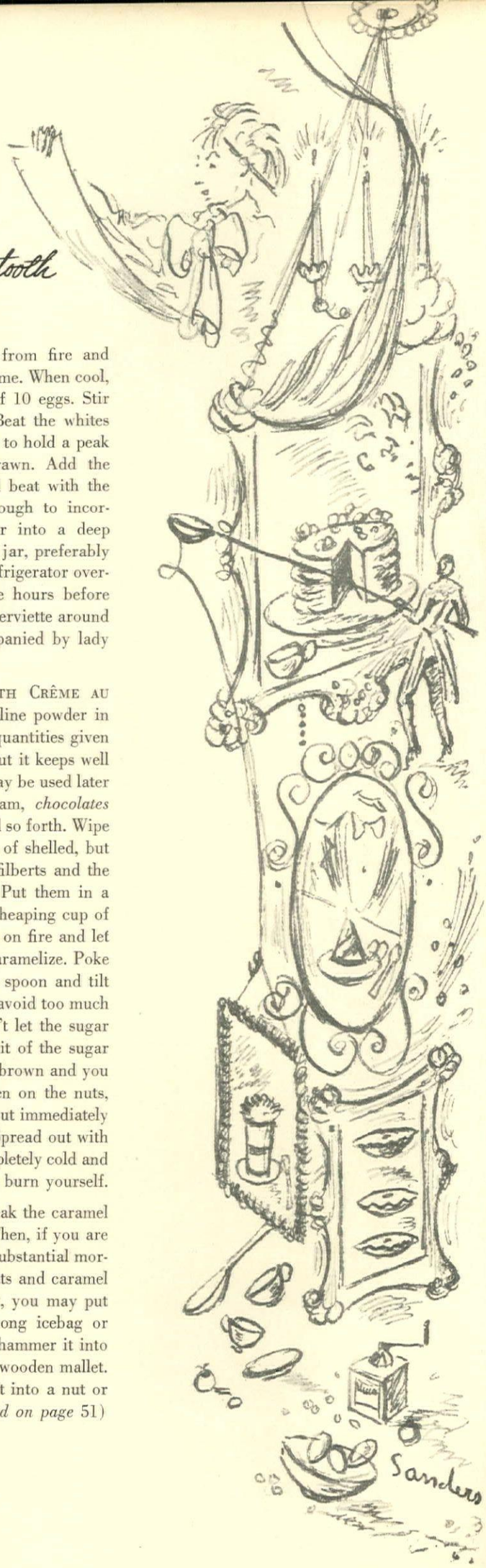


A Colonial background well suits Haddorff's mahogany Vertichord. Provided the outside wall is well insulated, it takes a pleasing position between the two tall windows. Statton's beautiful mahogany highboy is a fitting companion; and, for an audience of one, the Statton mahogany-framed armchair stands at one side

In a Victorian room, place the piano, typically, across the corner of the room. Flank it with two Victorian chairs; keep the music in a tiered hanging shelf, edged with graduated fringe. The Louis XV mahogany piano is a Mathushek SpinetGrand. The little Vander Ley chairs are skirted to the floor; and Hobe Erwin's wallpaper is brown with pink pineapples, blue-green leaves

Scrumptious Desserts

June Platt caters to your sweet tooth



GEORGE H. ELLWANGER in his *Pleasures of the Table* has plenty to say about desserts. He gives the following quotation from Grimod de la Reynière's *Almanach des Gourmands:* "True gourmands have always finished their dinner before the dessert; that which is eaten after the roast is done only out of pure politeness." All I can say, Monsieur Grimod de la Reynière, is that there are an extraordinary number of terribly polite people in this world. As a matter of fact, it is just the reverse with me; I am terribly polite about the rest of the meal; but secretly what I am really interested in is, "What's for dessert?" What is more, fruit and cheeses, although very fine indeed in their place, are not exactly my idea of a really scrumptious dessert. What do you think?

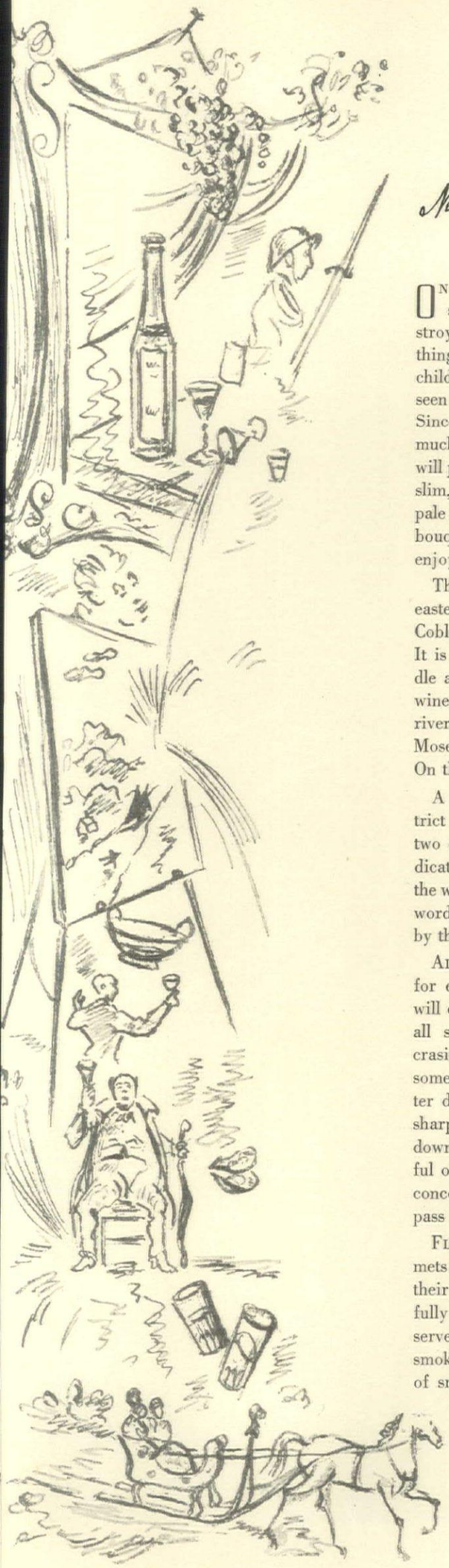
Anyway, Mr. Ellwanger goes on to say that dessert is said to be to the dinner what the madrigal is to literature. It is the light poetry of the kitchen, addressed largely to the gentler sex. But I say, "Make it of chocolate and watch the rougher sex lend an enchanted ear—I mean, tummy." Be that as it may, still quoting from the *Pleasures of the Table*, it seems that woman is perhaps justified after all in her predilection for the final course of the dinner, for no less a personage than the celebrated Latin poet, Horace himself, 2000 years ago expressed his love for an *entremet sucré* (dessert or sweet), in the following emphatic terms. "Jam! Jam! I yield me to thy potent charm." Epode XVII-7.

So! Now that we have convinced ourselves that it is perfectly all right to like desserts, let's make some scrumptious ones while we are about it. The following are quite the tops, neat, keen, *délicieux, excellente*, even divine, if you ask me. Try them yourself and see.

CHOCOLATE MOUSSE. Melt together, in top part of double boiler, 1 pound of Maillard's triple vanilla sweet chocolate and ½ cup of granulated sugar moistened with ½ cup water. Stir while melting until smooth and free from lumps. Remove from fire and cool, stirring from time to time. When cool, add the well-beaten yolks of 10 eggs. Stir in 2 teaspoons of vanilla. Beat the whites of 10 eggs until stiff enough to hold a peak when the beater is withdrawn. Add the chocolate to the whites and beat with the rotary beater just long enough to incorporate all the whites. Pour into a deep earthenware crock, or glass jar, preferably one with a cover. Place in refrigerator overnight or for at least twelve hours before serving. Pin a white folded serviette around the crock and serve accompanied by lady fingers. For six or eight.

BAVAROISE PRALINER WITH CRÊME AU CAFÉ. First prepare the praline powder in the following manner. The quantities given make more than you need but it keeps well in a glass-covered jar and may be used later in many ways for ice cream, *chocolates bouchées* (candy), cakes and so forth. Wipe clean in a cloth 1 scant cup of shelled, but not blanched, hazelnuts or filberts and the same quantity of almonds. Put them in a frying pan with a generous heaping cup of granulated sugar. Place pan on fire and let the sugar slowly melt and caramelize. Poke occasionally with a wooden spoon and tilt the pan back and forth, but avoid too much stirring and, above all, don't let the sugar get too dark. When every bit of the sugar is melted and a light golden brown and you hear the skins cracking open on the nuts, remove from fire and pour out immediately onto a buttered cookie tin. Spread out with spoon and let it become completely cold and brittle. Watch out and don't burn yourself.

The next process is to break the caramel and nuts into small pieces. Then, if you are fortunate enough to have a substantial mortar and pestle, pound the nuts and caramel in it until powdered. If not, you may put the whole into a clean, strong icebag or heavy cloth and proceed to hammer it into a powder with a hammer or wooden mallet. When reasonably fine, put it into a nut or meat grinder (*Continued on page* 51)



Merry Mixings

New Year notes for a gourmet by Richardson Wright

On the Moselle Front. War is no respecter of wine. An artillery barrage destroys grape vines as easily as other precious things of the earth and men, women and children. The Moselle front, we hear, has seen plenty of activity these past few weeks. Since the vintage is gathered in October—much later than French vintages—the world will probably experience a shortage of those slim, green bottles holding the short-lived, pale green-gold wines, fragrant with flowery bouquets, that in days of peace we used to enjoy with luncheons.

The Moselle district extends along the eastern boundary of Luxembourg from Coblenz on the north to Saar in the south. It is divided into three parts—upper, middle and lower. From Mittel-Mosel the best wines—70 or 80 of them—come. Three rivers flow through its valley—the shallow Moselle, the chattering Saar, and the Ruwer. On the sloping hills lie the small vineyards.

A collection of the wines from this district reads like a map of the country. With two or three exceptions, Moselle labels indicate the name of the town from which the wine came, the name of the vineyard, the word *Wachstum* or its equivalent, followed by the producer's name.

Ale in Winter? There's a time and place for every libation. Ale and beer drinkers will claim that their favorites ride through all seasons undisturbed by the idiosyncrasies of the elements. However, there are some to whom ale is an especially fine Winter drink. After a long country walk in a sharp wind the bitter of ale flows pleasantly down the throat and induces the most peaceful of pre-dinner naps. Some there be who concoct libations out of heated ale, but we pass them by in silence.

Flowers and Taste. Fastidious gourmets "get that way" because at least two of their senses are highly developed and carefully protected—taste and smell. To preserve his palate a wine lover may eschew smoking and, lest they overwhelm his sense of smell, he may even prefer not to have flowers on the table where he dines. The smoking can be easily understood by any man who lives with his pipe—for him the stronger libations, rum and whiskey and the satisfying coolness of beers and ales. Smell is a different matter and since smell and taste are closely allied the dominant odors of some flowers do make a difference in taste. If you doubt this, next Spring place a bowl of Pheasant's Eye narcissus, *N. poeticus recurvus*, on your dining table. They have a pronounced nutmeg flavor which is pleasant in the open but apt to be overpowering in a small room. On the dining table they cause all delicate flavors to partake of nutmeg. Flowering almond, *Azalea mollis* and sweet peas, while having different scents, will impart their own perfumes to delicate foods and wines.

Wine of Ireland. It is a toss-up whether the wine of Ireland is whiskey or stout. Each has its place in the scheme of things and both are drinks worthy of robust, noble men. But stout has an especial claim to repute because it is the traditional companion for oysters. Now American oysters have such a delicate flavor that only a barbarian would kill it with hot sauces—if you really want to taste the oyster, avoid sauces—a squirt of lemon juice is enough. But English oysters—those little fellows that leave your mouth tasting as though you had been chewing a piece of old brass pipe—require something to make them palatable—at least to Americans.

The poet Gay immortalized the first oyster-taster:

The man had sure a palate covered o'er
With brass or steel, that on the rocky shore
First broke the oozy oyster's pearly coat
And risked the living morsel down his throat.

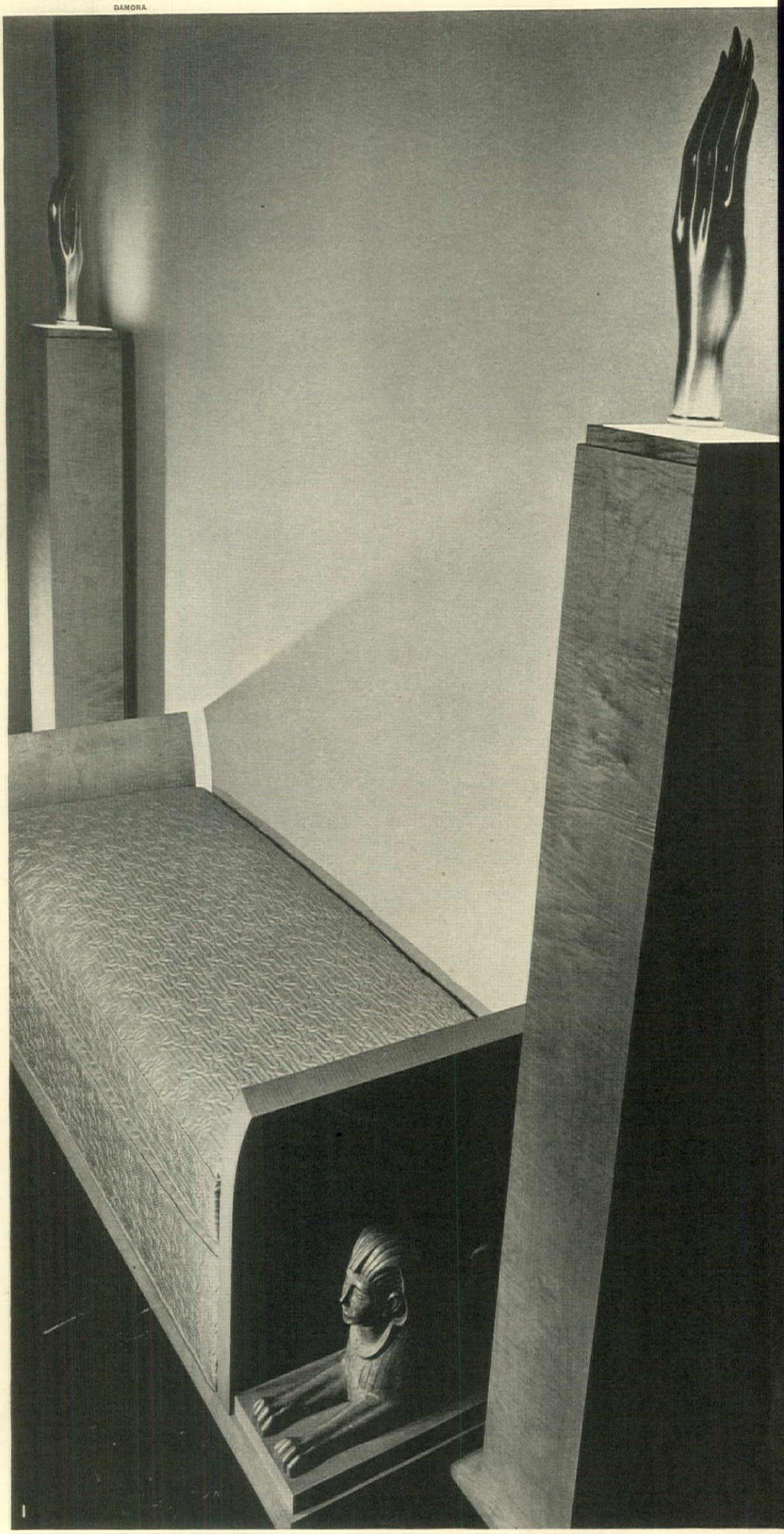
Perhaps he was the one, too, who decided that stout should companion oysters—and the tradition lives to this day.

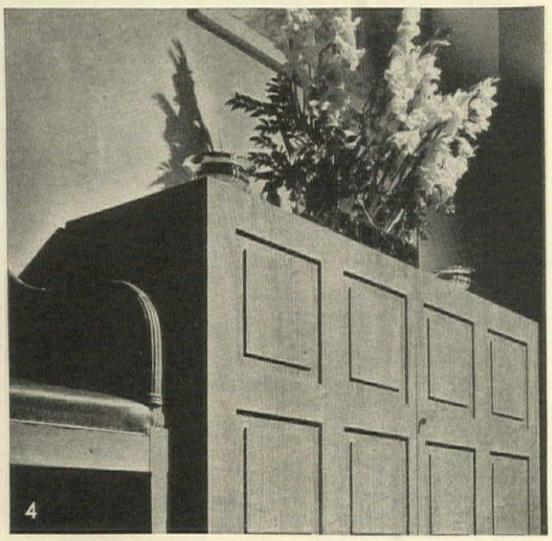
Cooking Wines. On the kitchen shelf should be kept, ready at hand for use in dishes that (*Continued on page* 56)

ROBSJOHN-GIBBINGS, CREATIVE DESIGNER

Modern "Sans Époque"

DAMORA





A new creed for decoration

Not a style, not a period, but a true new philosophy is Robsjohn-Gibbings' *sans époque* decoration. A distinguished Anglo-American designer, his background is the fine antique and decorating shops of London's West End. Breaking with tradition, however, he has always felt that decoration at its best must be unhampered by "period" designs, slavish reproductions and the tired outlines of the past.

His credo is simplicity of design and beauty of material. A Cambodian fresco, a Chinese carving, Egyptian and Greek motifs—all of these, he feels, transcend the period in which they were made. They are truly timeless—"modern", if you like—for their appeal is as fresh, their message as clear and vital to us as when they were conceived two thousand years ago.

Robsjohn-Gibbings creates his rooms around these works of art, framing them in today's textures and colors, building them out with furniture of his own design—simple and forthright, truly *sans époque*. These three rooms are in the home of one of his New York clients.

1. Drama in the entrance foyer: carved bronze hands atop indirectly lighted columns of gray harewood; a green harewood settee on a black and green marble floor

2. Against the dining room's beige walls, bleached walnut and bronze silk repeat the tones of the unique fresco, copied from the newly found Sigiriya rock caves of Ceylon

3. Fantastic carved helmet to hold flowers; console polychromed pink and green

4. Dining buffet, architectural in detail

5. Only contrast to the living room's saffron yellow is the bold black drawing of the early Japanese screen. Heads are of Kuan-Yin, Chinese Goddess of Mercy.

Maintenance dept.

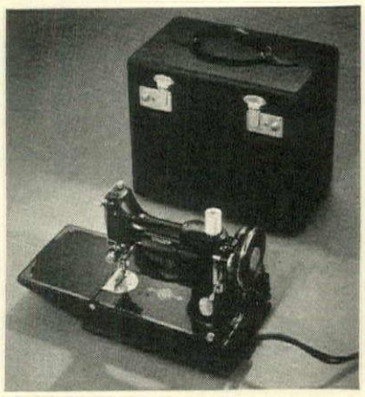
Special equipment and work space are needed behind the scenes in every household

It's a funny thing that, with all the talk and planning for convenient living, the housewife is left just about where she started, with the same odd jobs to do and no place to do them. Kitchens, baths and closets are planned to the last detail, but mending, pressing, wrapping packages, storing clothes—all the loose ends—still go begging for a place of their own.

These maintenance jobs seem to be a pretty mixed assortment having little in common except their routine character, but actually they can all be handled in one carefully planned work space. This space in large houses might be a separate room, but in small homes it need be no larger than a kitchenette, recessed in a wall. It's not so much the size of the space as having one definite place planned right down to the last inch for all the gear that's needed in the upkeep of a household.

Ordinary sewing rooms make good starters but they don't go far enough. It takes more than a stitch in time to keep a family going. Add a deep wash bowl with a continuous work-top, put in plenty of shelves and cupboards, drying racks, hooks and brackets, and then you have a real housekeeping workshop. Such a room is shown at the top of the opposite page with notes on the storage and working arrangements. Its location behind the two-way linen closet and next to a large mothproof closet gives it added advantages. All the cabinets shown in this room are regular standard unit kitchen cabinets and readily available. Linoleum would make a practical and decorative covering for the walls, work-top and floor. In such a room, with every necessity at hand, the "nuisance jobs"—packing boxes, sorting laundry and even putting away Winter clothes—become a simple routine.

At the bottom of this page a very compact work space is shown as it might be fitted into the end wall of a bedroom or study. It is two feet deep, six feet long and every inch of it is planned for business. The portable sewing machine is stored in a recess behind the built-in ironing board, leaving an open work-top four feet long. A pull-out shelf above the English drawers gives extra work space and the tubular lamp attached to the bottom shelf floods the work-top with light. Folding doors keep all this practicality behind the scenes when not in use.



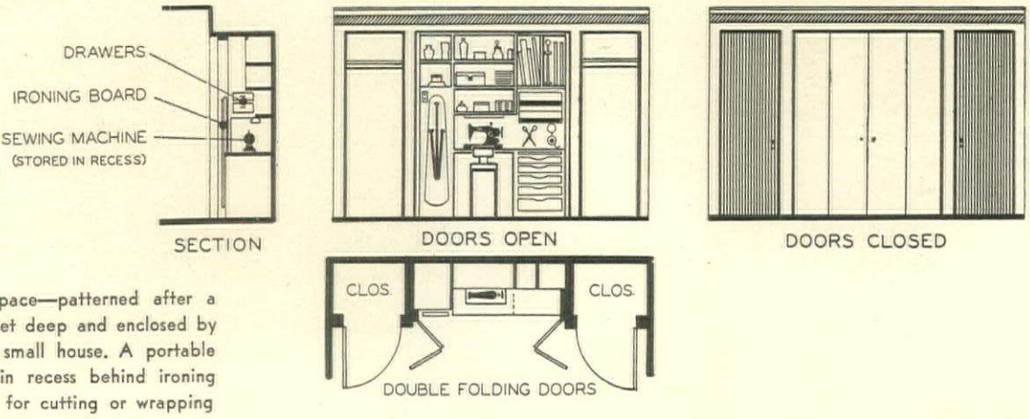
New portable electric sewing machine, weighing but eleven pounds, has a leather carrying case with tray for attachments and a specially designed folding table for use with the machine, a Singer Featherweight

Mothproofing clothes for storage is an important feature of the Singer Hand Cleaner. With this glass attachment connected to the cleaner, garments can be sprayed under pressure, thus permeating all the fabric

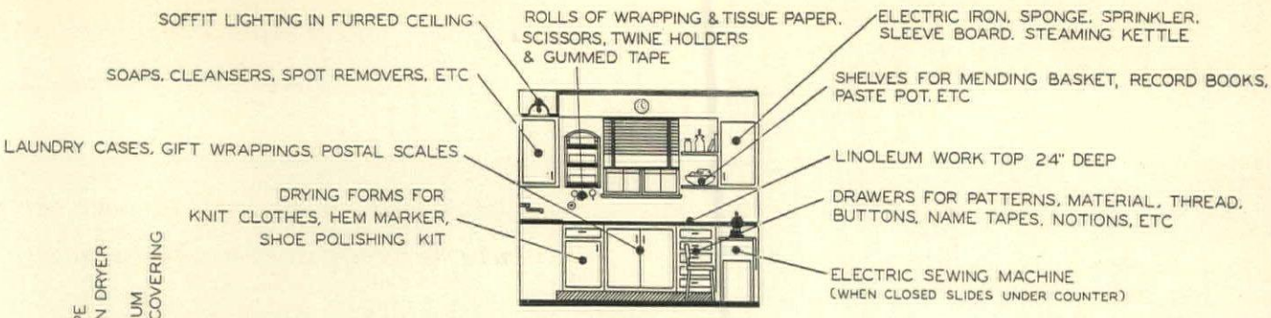
Pressing needs: Singer electric irons, large and small, with "cord control". The tailor's brush; Hammacher Schlemmer. Needle board for steaming and pressing velvets, sponge with pressing cloth and block; from Macy

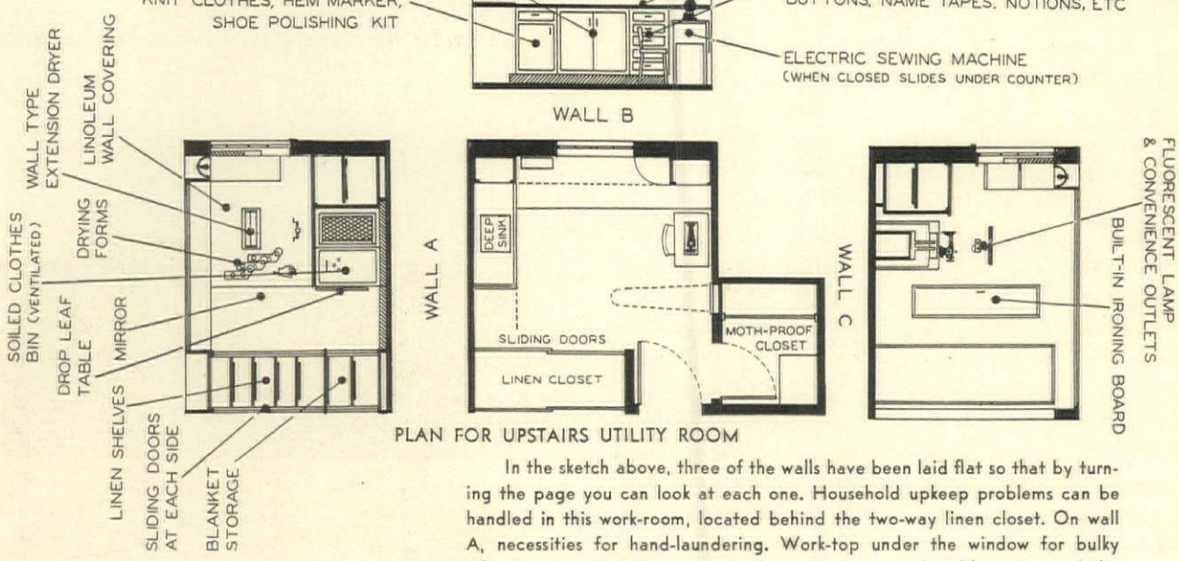
The professional touch in dressmaking is easily developed with a Singer Fashion Aids Kit. The deluxe chromium skirt-marker, of the bulb-pressing, chalk-marking type, is practical perfection; it comes from Macy

END WALL OF GUEST ROOM BEDROOM OR STUDY



This behind-the-scenes work space—patterned after a kitchenette—six feet long, two feet deep and enclosed by folding doors, is adapted to a small house. A portable sewing machine can be stored in recess behind ironing board, leaving the work-top free for cutting or wrapping



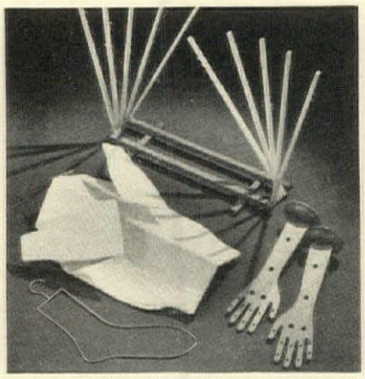


PLAN FOR UPSTAIRS UTILITY ROOM

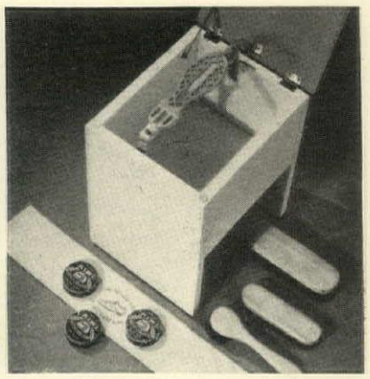
In the sketch above, three of the walls have been laid flat so that by turning the page you can look at each one. Household upkeep problems can be handled in this work-room, located behind the two-way linen closet. On wall A, necessities for hand-laundering. Work-top under the window for bulky jobs. Arrangements for sewing and pressing are comfortable and very light.

Sewing accessories: Tailor's Tackmaster, quick and easy, also bastes. Special bias hem ruler; 30-spool rack; pin cushion for sewing machine; Macy. Any cutting job is made much easier with the Singer Electric Scissors

Household miscellany: Handy Kit of labels, tags, and tape. Fixit Kit for minor carpentering. "Cado" Kerak keeps keys together; Dennison. Electric Laundograph marks your linen indelibly; find it at Lewis & Conger



Clothes dryers: Ten-arm fan rack; Hammacher Schlemmer. Terry cloth sweater-form folds for easy storage; Wanamaker. Wooden hands keep gloves in shape; Lewis & Conger. Wire forms for woollen hose; Macy



Shine 'em up at home. With a regular foot rest and a full set of good brushes, daubers and creams it's easy to polish off the family footgear. Combination bench-box, pastel colors; from Hammacher Schlemmer

For storage: Put blankets in quilted satin box with window, from Lewis & Conger; or oval roll with floral chintz top, from Hammacher Schlemmer. Cellophane cases for sheets, towels, pillow cases, cloths; Macy

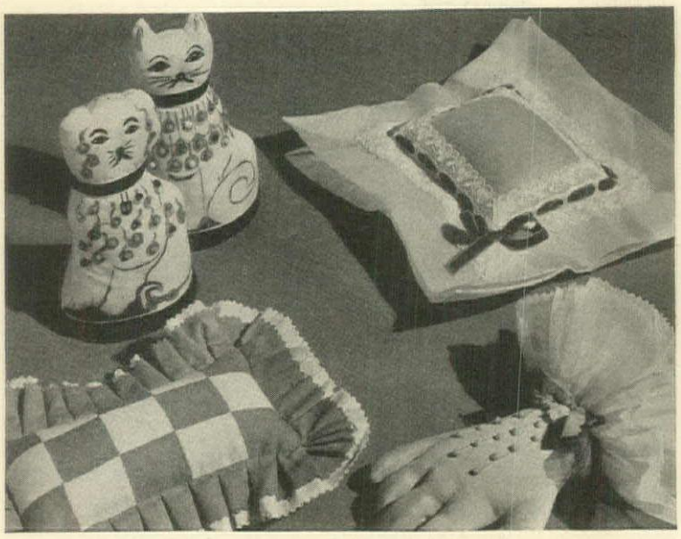
For order in the linen closet: This set of wide satin bands with celluloid tabs each attractively lettered will mark the different piles of clean linen and prevent the usual confusion; from Hammacher Schlemmer

Many new electric sewing machines are housed in attractive cabinets which are at home in any room. Working parts of the machines are simplified, attachments are easy to use. Singer's Queen Anne Cabinet Model, photographed at Manor House

Gifts for the bureau top

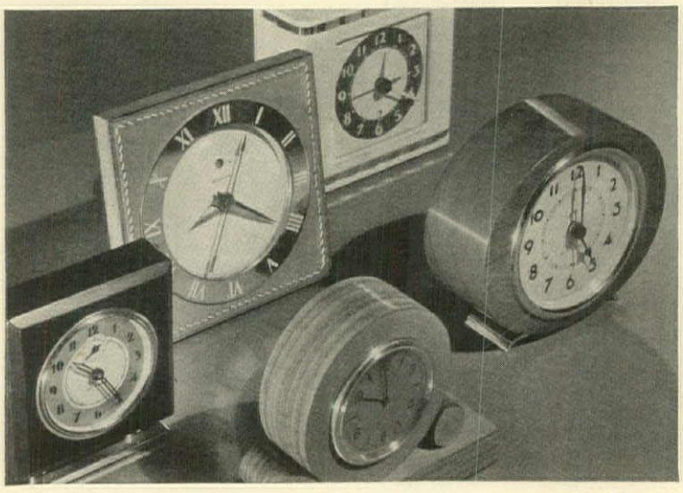
Last minute inspirations for Christmas—or the New Year

NYHOLM



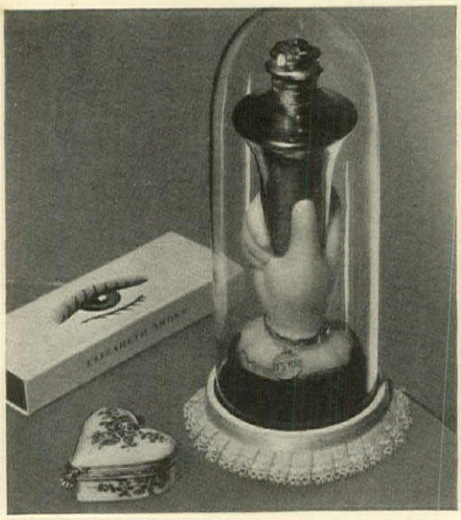
Pulchritudinous pincushions: white taffeta tabbycat and dog, fashioned like old Staffordshire; and a flounced organdie pillow, laced with velvet ribbon. The early American patchwork design is giddy red and yellow, the Victorian glove pink with organdie cuffs. All, Macy

Penny boxes to cheer the thrifty: Alice Marks' wooden soldier drum bank. Sloane's china patch box, held by a Victorian hand. Tiny flared vases for coins; pensive china bunny; both, Olivette Falls. For dime savers, Madolin Mapelsden's white snuff box and a man's pipe

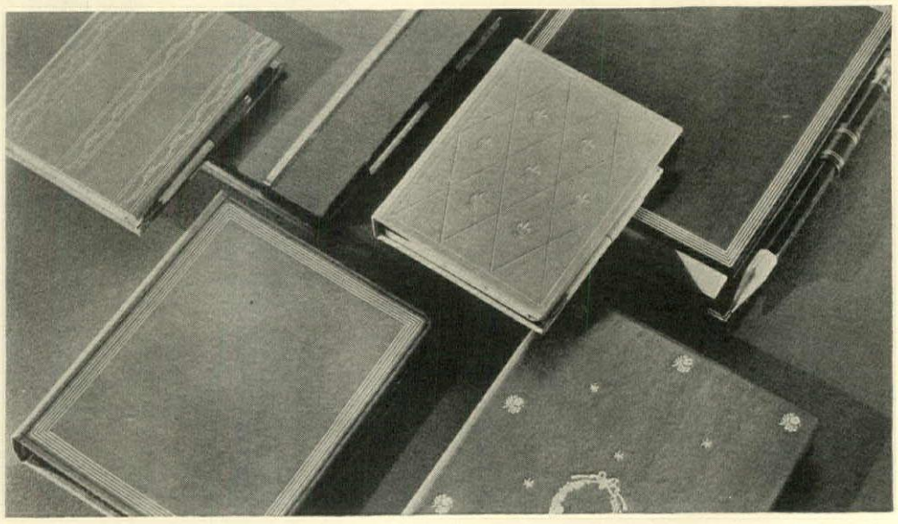


Timekeepers, tried and true: (left to top center) Seth Thomas' new square alarm, Altman; Warren Telechron's leather electric clock, Abercrombie & Fitch; Westclox electric alarm, Altman. Schierenhide leather clock, Hammacher Schlemmer; Altman's Seth Thomas electric

Sewing kits for the neat and tidy: shiny bronze leather, lined with emerald; or a crimson morocco box, bright and round as a cherry, lined with moiré; the square is of soft blue leather; all, Lord & Taylor. In front, a kit for travellers that even holds safety pins; Wanamaker



Decorative aids to beauty, all by Elizabeth Arden: eyecatching Harmony Make-up Box; and, under the glass bell, the nostalgic new perfume "It's You". The china heart's for rouge



To keep ideas and engagements straight. Back row, pastel calfskin book for listing addresses; leather diary—date book; ivory engagement pad, latticed with gold; and a man-size loose leaf memorandum pad. Front row, combination pad and address book of Florentine leather; calfskin address book with removable pad. All are by Eaton, at W. & J. Sloane

NYHOLM

Princely design

Distinguished silver by the grandson of Sweden's King

PRINCE SIGVARD BERNADOTTE

ROYALTY as sponsor and patron of the arts is familiar down the ages, but Scandinavia today has its princes who actually pursue the arts they sponsor. Young Prince Sigvard Bernadotte, son of the Crown Prince of Sweden, whose one-man show of original hand-wrought silver was recently presented at Georg Jensen's in New York, is really following a well-established family tradition in making his art a serious career.

His great-uncle, Prince Eugene, was an accomplished artist, while his uncle, Prince Wilhelm, is noted for his photographs and moving pictures of Sweden's natural beauties; others of his family have distinguished themselves in other arts. From his early boyhood, Prince Bernadotte has been interested in drawing, and added art to his other studies. Later he became interested in metals, and particularly in silver design. For several years now he has been designing for the firm of Georg Jensen, whose founder was silversmith to the King of Sweden before be became silversmith to the king of his own country, Denmark.

Prince Bernadotte's designs have a style of their own which is graceful and at the same time vigorous. He has attempted to keep all that is best in the tradition of silversmithing, interpreting it in his own manner. The result has been received with enthusiasm by critics and non-professional admirers alike. On this page we show pieces of his work which appeared in the recent exhibition and which demonstrate the straightforward character and beauty of his design. The pitcher has been accepted by the Fine Arts Museum of Boston, whose silver collection ranks with the country's best.

Modern silver at its best has the rhythmic sweep of line which is the basis of all good design—today's, tomorrow's, or yesterday's. And the modern smith does not underestimate tradition, but rather restates in his own individual way the beauty and simplicity of the old silver forms.

DIRECTLY ABOVE: Carving set, again marked by flutings. Sturdy and masculine in appearance, it is easy to grip and fits the hand perfectly.

TOP LEFT: Service plate, flat silver and table appointments of modern simplicity and elegance. The small combination salt and pepper box has tiny silver spoons marked "S" and "P". The ivory linen is by Marghab: the crystal, an Orrefors design created for the Swedish Royal Family.

TOP RIGHT: Reminiscent of the old English melon shapes, this small graceful pitcher carries the flutings which are a favorite Bernadotte motif.

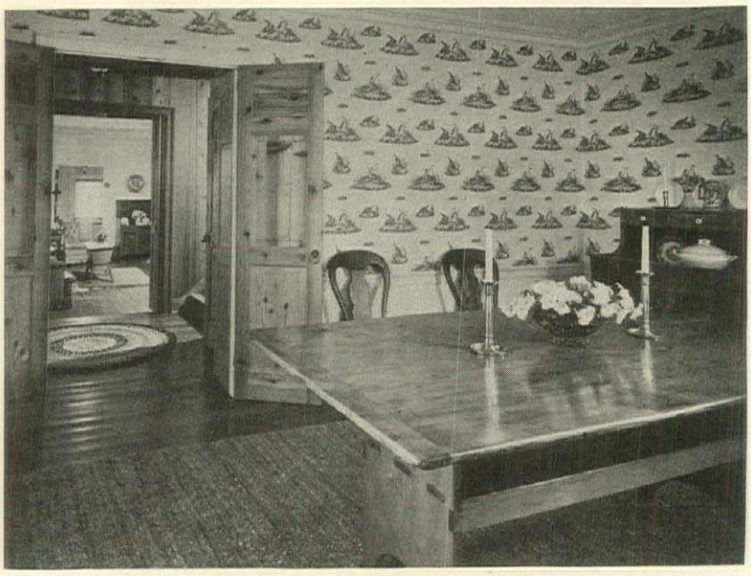
His most exacting client

A California architect designs for himself a farmhouse after the Pennsylvania Dutch

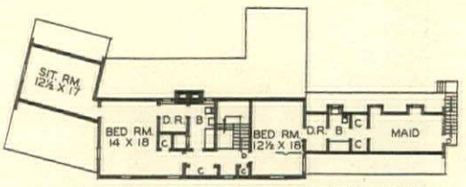
DAPPRICH

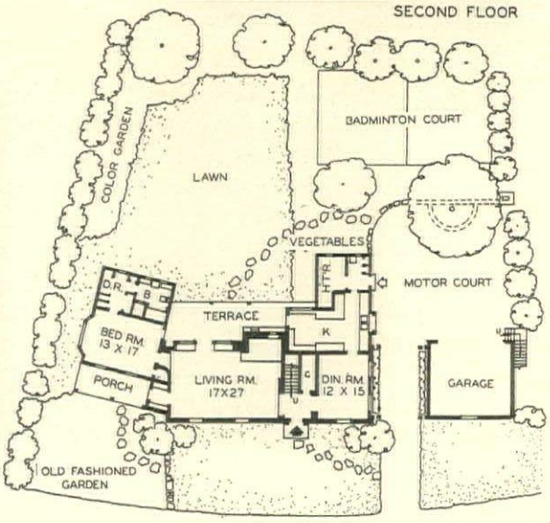
RIGHT: Planned throughout for easy informal living, the home of the Welton D. Beckets in West Los Angeles keys to warm primary colors and gay provincial fabrics. Heart of the house is the living room's great stone fireplace—copied even to the high corner window from an early Dutch one

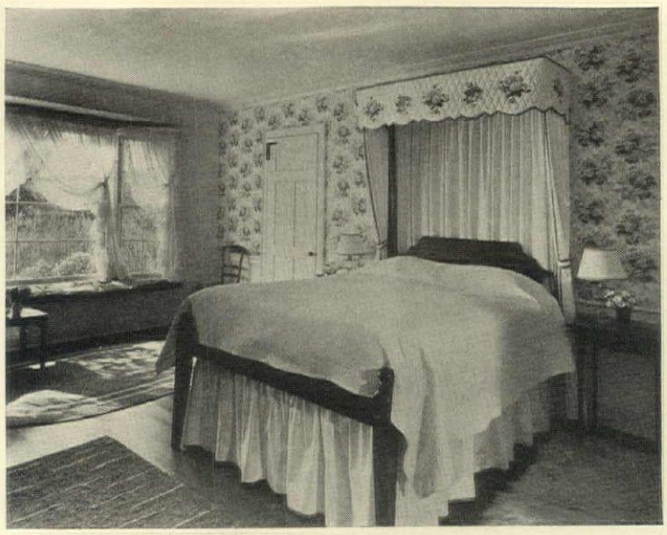
BELOW: From the living room a small entry hall leads into the dining quarters. Here tan wallpaper, patterned with duck and quail after Audubon, acts as a foil for the age-mellowed pine trestle table and chairs. An old maple washstand serves as a sideboard to hold the collection of antique china



BELOW: The home began with a floor plan, worked out to fit the family needs. FAR LEFT, BELOW: Though built entirely of California materials, the house follows Pennsylvania Dutch tradition. To obtain the necessary dark stone, old tombstones were broken up and mixed with the lighter native rock. The architects were Walter Wurdeman and Welton Becket of Los Angeles







ABOVE: Scouting the country East and West for antiques that would fit well into their colonial scheme, the Beckets found this pine half-tester bed in a Rhode Island barn. Set against a rosy chintz wallpaper, it wears a white quilt and a quilted chintz appliqué valance that matches the walls

BELOW: Another major trophy of the Becket antique hunts is the eight-foot living room couch, evolved from a maple four-poster bed. Brilliant scatter rugs on the teakwood floors pick up the red, blue and yellow fabrics; walls are white, the draperies crimson. Decorators: Simank-Searcy

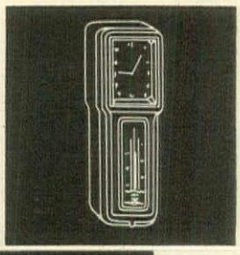
BELOW: To its efficient modern equipment, the kitchen adds a charming aura of oldtime largesse—of roasting apples, gingerbread and spices. On the modern side are the marbleized linoleum floor and sunny walls papered in gay cross-stitch design. For atmosphere: pots hung from the deep rafters, Delft blue tiles above stove and sink, Colonial hardware

Heating Controls

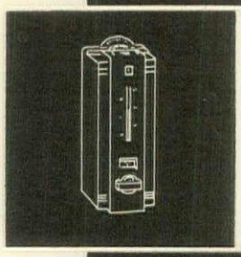
EVERY automatic heating system is supplied with certain basic automatic controls. Normally these consist of a simple thermostat, located somewhere in the living area of the house and designed to stabilize room temperatures; a limit control attached to the furnace or boiler and intended to restrict its temperature to a certain safe maximum; and a primary control, or valve, to operate the burner, whether the fuel is coal, oil or gas.

These three controls may be considered absolute minimum requirements for automatic heating. If they are of good manufacture, they will give satisfactory service within their scope; many automatic heating systems, in fact, are offered with only basic controls as standard equipment.

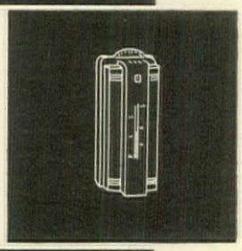
To get the full benefit of automatic heating and air-conditioning, however, it is necessary to go somewhat further in the application of automatic control. On these pages we show, together with the basic controls, various additional or optional controls; concerning which every present or prospective home-owner should be at least sufficiently informed to know whether his present or projected heating system is provided with the kind and degree of automatic control which he desires, and which is best fitted to his needs. For these controls spell increased comfort, convenience and economy of operation.



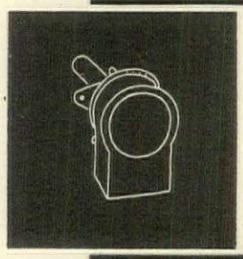
The most convenient type of thermostat. Fully automatic, it lowers the temperature at night and raises it in the morning wholly without manual attention



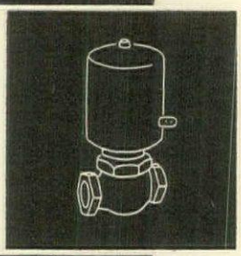
This thermostat requires manual setback at night, unlike the instrument shown above, but automatically restores daytime temperature at any pre-selected hour



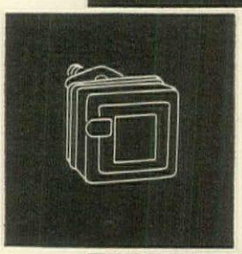
The plain thermostat is one of the "basic controls". Regardless of outside temperatures it will maintain set room temperatures. It is set up or back manually



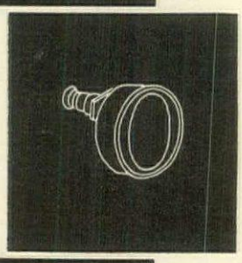
For coal burners, this automatic switch maintains the fire in mild weather and insures maximum economy in burner operation. Connects with the thermostat



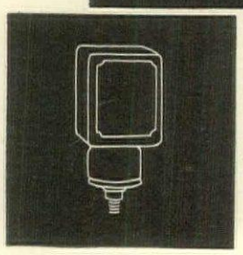
The solenoid type of gas valve. Connected with the room thermostat, this instrument starts or stops the gas burner to satisfy the varying heat requirements



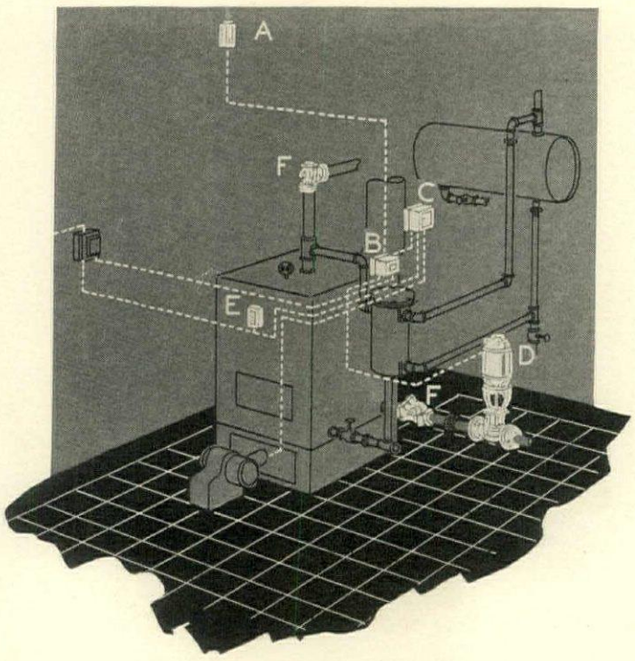
Designed for oil burners, this operating control is actuated by the thermostat. It provides automatic shutdown in case of combustion failure from whatever cause



To protect the furnace from overheating, this limit control automatically shuts off the burner before the temperature within the warm air plant becomes excessive



To provide protection against excessive pressure, this safety control is a most essential part of every type of steam, vapor or vacuum automatic heating system



Oil burning hot water system with domestic water heater

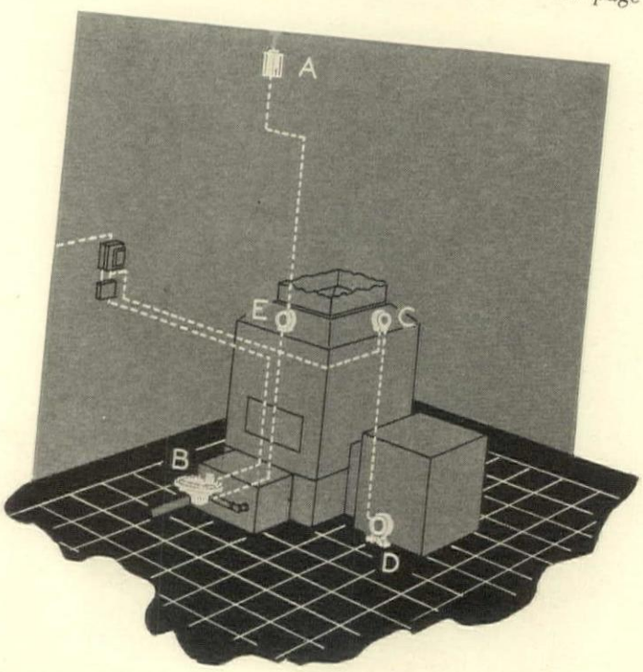
When the thermostat (A) calls for heat the circulator (D) and the burner start simultaneously and continue in operation until the desired room temperature is reached. During this time, should the boiler temperature exceed the setting of the aquastat (E), the burner will stop but the circulator will continue to operate. When no heat is called for by the thermostat, the burner will be operated by the controller (B) in order to maintain adequate domestic hot water at the proper temperature

A primer of the modern automatic controls which bring safety and new comfort to your home

Our diagrammatic drawings show heating systems equipped with certain automatic controls. The object of these drawings is to give the reader some idea of the way in which the controls combine to form a team, so to speak, which works in perfect harmony to maintain exactly the desired condition. We have selected one oil burning system, one gas burning, and—in the continued section, on page 50—one coal burning. To this extent these diagrams are representative. But it must be borne in mind that there is literally no such thing as a "typical" layout for an automatic heating and air-conditioning system. Each system is, or should be, engineered and designed for its particular work.

A very great variety of possible combinations of controls therefore exists, those shown here being simply examples which will help the reader to understand the function of the various controls. Your architect or heating contractor will be glad to advise you as to whether your present or projected heating system might be improved by certain additions or substitutions in the basic control system with which it is now equipped.

One last word as to safety and quality—which, especially in the field of automatic controls, are almost synonymous. An automatic control is a mechanism which functions without any help on your part. Once installed, you trust (*Continued on page* 50)

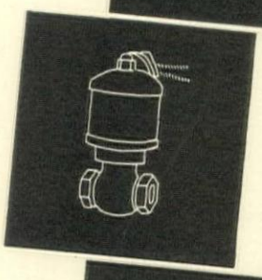


Gas-burning, forced-warm-air system

When the room thermostat (A) calls for heat, the gas valve (B) opens and the flame ignites. As the air temperature in the bonnet of the furnace reaches the setting of the limit control (C), the fan (D) begins to operate and warm air is circulated through the ducts. The fan continues to operate as long as the bonnet temperature is sufficiently high. If the bonnet temperature becomes excessive, the control (E) allows the gas valve to close until furnace temperature drops to a safe point

Commonly called an aquastat, this control keeps constant watch on boiler temperatures and provides automatic shutdown when safe limits are exceeded

An air-conditioning system must be provided with this humidity control. The exactly proper balance between temperature and humidity is most important

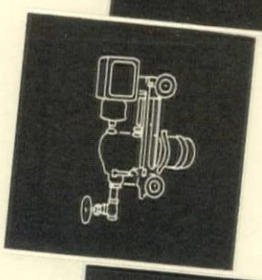


The water valve, also designed for air-conditioning systems, supplies water to the humidifier, taking its order from the humidity control illustrated above

This device contains a small motor and is used to provide entirely automatic operation of valves and dampers which control the flow of steam, water or air

The flow valve is an auxiliary control, used in conjunction with the water circulator shown below, to provide a completely automatic hot-water system

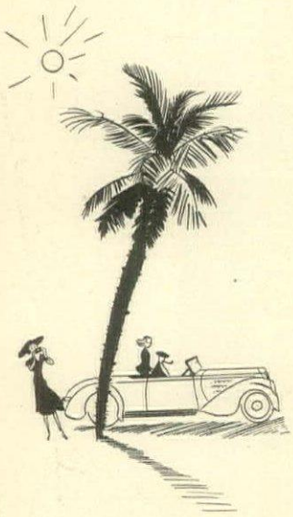
A water circulator, attached to a hot water heating system, makes possible smaller pipe sizes, reduces fuel costs and provides faster and more efficient operation



The low-water cut-off, as its name implies, keeps watch over the water level in the boiler and promptly shuts off the burner if the level gets too low for safety

Hand fired, coal burning heating systems may also have a degree of automatic control. This motor operates the damper, being attached to a thermostat

The January Gardener's Calendar



1 Unless greenhouses are being maintained, January is a fairly slack month for gardeners. Work can take a leisurely course and horticultural diversion be pursued with appreciation and ease.

2 Nevertheless there's work to be done. No sooner have you settled down to read that history of gardening or started to write a paper for your garden club than along come the new crop of catalogs.

3 Seed and nursery catalogs should be read twice—once for general enjoyment and the second time for general selection of what you want. A third reading will bring your dreams down to earth.

4 Novelties? By all means try them. Plan to give them a fair chance so that they will come up to their introducers' claims. Don't blame failure of a new plant's growth on the seedsman.

5 The same is true of new perennials. Give them, first, the benefit of their rightful environment. Have the soil in condition to receive them. Cultivate, stake, spray if needed—and then judge them.

6 Prune grapevines this month. Cut them back heavily—if they are old vines, to 20-40 buds. Retie the vines to prevent their lashing in the wind. Burn the old canes. Renew vine posts at this time.

7 Also prune fruit trees. The purpose is to head them back and to cut out interfering branches and too thick interior growth, so that sunlight and air can penetrate. This produces better fruit.

8 The twigs from fruit tree pruning can be left on the ground for rabbits to nibble. Saw up branches for fire-wood. On a warmish windless day spray with lime sulphur or miscible oil against scale.

9 Get from your grocer a sizeable tin container and keep wood ashes from the fireplace in it. Covered and dry these ashes retain their virtues and will make good fertilizer for your roses next Spring.

10 Bring indoors frozen roots of rhubarb to force for an early crop. Roots of French endive can be bought now and forced in sand. These constitute cellar gardening. Save a dark corner for them.

11 Once or twice during Winter look over gladiolus bulbs and dahlia tubers. The former should be packed in naphthalene flakes—an ounce to 100 bulbs. This fixes the destructive thrips.

12 Look over grounds and see where water is lying. Drainage or a leveling of the spot can be done now. Also see that your eaves aren't dripping on the foundation plants. Give the plants protection.

13 If your family or job or pocketbook permit, plan to see some of the South early this year. Imagine what fun it would be to follow Spring up from New Orleans or Florida. Or California or Honolulu!

14 After a snow storm, go out and knock the snow off the evergreens, lest its weight break the branches. Children adore to do this—if you make a game of it. Look over willows and poplars for borer.

15 Examine dahlia tubers for damping off or dry rot. Cut away diseased parts and dust the cut with sulphur. Fuchsias that have been resting can now be brought to light and started growing.

16 Inspect house plants for mealy bugs. They look like white cotton. Wipe them off. You can still force lilies of the valley, paper white narcissus, tulips, hyacinths and Chinese sacred lily.

17 As soon as buds begin to form on Christmas cactus, spare the water. Too much makes them drop their buds. Once in ten days give calla lilies—heavy feeders—a top-dressing of fertilizer.

18 A few weeks after Christmas, poinsettias begin dropping their leaves. The plant is now beginning to rest. Stop watering. Put it in the dark and don't bother it. Start tuberous begonias from seed.

19 Sawing wood is, under God, a good work and grand exercise. If you plan to take down trees, plan also to saw and split the wood yourself. You'll enjoy its crackling flames with deeper regard.

20 Towards the end of this month you can begin bringing indoors sprays of forsythia, pussywillow and other early flowering shrubs and trees to push into bloom. Give oxalis plants sunlight and water.

21 Since you have made up your mind to order those seeds, why not send in the order now? Then you can look up any special culture they require and put the information down on cards.

22 Winter is the season for working out color schemes for borders and making lists of companionate plants. Plans that are made now will save time next Spring when every moment counts.

23 As you look over the catalogs it will occur to you that there are whole groups of plants you have never tried. The way to rid yourself of this temptation is to order the plants or seeds of them.

24 Unless hyacinths are allowed to grow to the bud stage in the dark they are apt to flower on short stems. Cover the pot with a roof of paper. Plan to set out some of the new roses.

25 Please note that the Second Section of this issue is the Gardening Year Book. Novelties are listed there, together with a great deal of horticultural information and suggestions for garden plans.

26 It is a safe practice to spray off your house plants occasionally. Palms can be sponged off. But there isn't any real reason for washing rubber plants in Grade A or any other grade of milk.

27 Aspidistra, one of the house plants you can't kill, may be propagated by breaking it apart. Be sure and see that each part has a leaf. Pot up, water and let them go their way.

28 Your Winter reading may get you interested in herbs. Herb gardens and herb cooking are becoming more popular every year. Gastronomy and gardening can go hand in hand if you grow herbs.

29 Visit someone who has a small greenhouse. See the plants he grows and the fun he has over these Winter days and nights. Nothing like a bit of glass to shorten the Winter of our discontent.

30 Men gardeners should know that the fastest growing horticultural organization in this country is the Men's Garden Club. Give it a year or two and it will rival the ladies—even in bouquets!

31 By the end of January, doubtless, many of your noble New Year resolutions have gone the way of all flesh. You can still stick to one—"This year I intend to be a better gardener."

In "Outlandish Proverbs," published exactly three hundred years ago, is the aphorism "The House shewes the owner." Even more so does the garden. It is a very personal expression.

MIDWINTER DINNERS WILL START WITH FINE SOUPS. SUCH AS THESE—

1 CONSOMMÉ—you'll serve it on special occasions (and for "just family" meals, too). Campbell's make it with patient care from rich beef stock, simmered together with parsley, celery and carrots, then strained till it's clear as the clearest amber. Sure cause of compliments for you and your cook.

2 CELERY—a smooth-as-velvet purée of new-pulled celery, frost-white and icicle-crisp, enriched with fine butter and lavishly bedecked with celery pieces to enhance the delicate flavor. A luxurious and delightful soup for lunch or for dinner—doubly so when served as cream of celery.

LOOK FOR THE RED-AND-WHITE LABEL

3 MOCK TURTLE (with Sherry)—a rich, suave soup that must be "just so"—but when it is, it is one of the most delicious and distinctive ways to begin a dinner. Only a few famous restaurants—and Campbell's—offer you mock turtle (the expensive green turtle's rival) at its best.

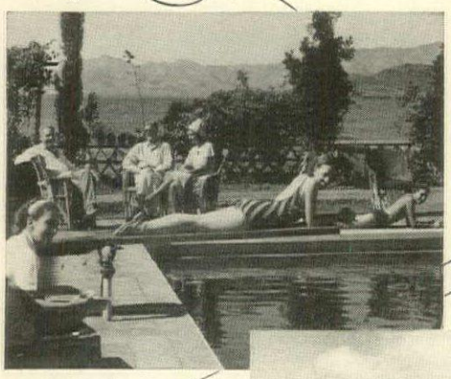
4 CHICKEN GUMBO—reminder of old New Orleans, famous for its hospitality—and its cooks. Campbell's have taken a prized Creole recipe and adapted it to modern tastes. Tender okra in it, luscious tomatoes and tempting chicken meat. A soup out-of-the-ordinary—and delicious!

Play in the sun at the

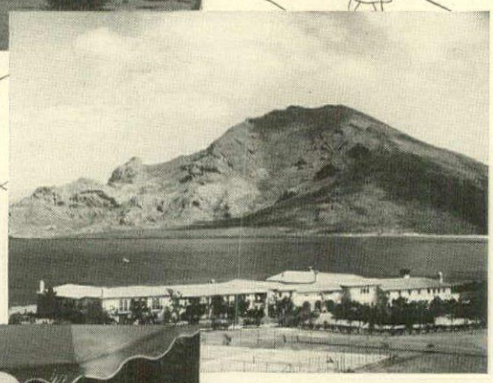
Desert Resort by the Sea

Want a *different* place to go this winter? Then try Southern Pacific's Hotel Playa de Cortés near Guaymas on the West Coast of Mexico. Only a short trip across the border from Tucson, Guaymas can readily be included in your Southern Arizona winter vacation.

Hotel Playa de Cortés is unique, for it's a desert resort by the sea. Here you enjoy the warm winter sunshine and stimulating sports of a desert resort, *plus* the fun of being at the seashore. Mail the coupon for details.



Swim in this magnificent outdoor pool, in a sunny patio brilliant with hibiscus, oleander and night-blooming cereus. Play tennis or badminton. Ride through desert and mountains beside the sea. Or just "take it easy" under the friendly sun of Mexico.



This is Hotel Playa de Cortés, the desert resort by the sea. There's through Pullman service to Guaymas from Tucson, on Southern Pacific's *Golden State Route* (Chicago-Los Angeles) and *Sunset Route* (New Orleans-Los Angeles).

SOUTHERN PACIFIC'S HOTEL

Playa de Cortés

The Desert Resort by the Sea

GUAYMAS, MEXICO

Mail this Coupon for booklet describing Hotel Playa de Cortés. Address O. P. Bartlett, Dept. HG-1, 310 South Michigan Avenue, Chicago. Or see your travel agent.

*Your Name*_____

*Address*_____

*City*_____ *State*_____

SKI SPREE IN CANADA

(CONTINUED FROM PAGE 28)

and bridge, sing songs or dance until eleven—the hour for onion sandwiches, beer and bed.

Mont Tremblant Lodge's nicest feature is its generous provision for skiers at every stage from rookie to professional. Everyone has plenty to do to keep busy and happy all day. The slopes are covered with practice runs of different degrees of difficulty, for babies on up. From half way up the mountain three long runs descend, A, B, and C—easy, not so easy and not easy at all. These are reached by the thrilling ski-lift, almost a mile long, which is not only a grand saving of leg work, but also an exhilarating experience. At every point along the ascent you glimpse breathtaking views of the country for thirty miles around—villages, rivers and the icy stretches of Lac Tremblant.

Then from the summit of Mont Tremblant, you find the really professional skiing—the famous steep runs where two of Canada's greatest skiing events are held, the Kandahar and Tascherau races, which attract ski-fans from all over Canada and the United States. The Kandahar sweeps down, almost two miles long, through heavy timber, with curves that require marvelous control and conditioning, navigable only by experts. The Tascherau is easier, the curves less abrupt, and the average skier may try his mettle here.

Just beside the Lodge is a wide slalom hill and practice jump. Of the long cross-country trails which are the meat in a skier's diet, there are miles and miles all around the district. The longest, the Maple Leaf Trail, runs from Mont Tremblant to Shawbridge, 85 miles beyond, crossing a beautiful land of hills, glades and rivers.

As an occasional change from skiing, you will skate on the glassy rink next to the Lodge, which is dramatically flood-lighted at night, or explore the hills in a sled drawn by huge white Siberian huskies. Or a crowd of you will pile into a sleigh deep with furs and set out for a French movie in one of the neighboring small towns, coming back singing lustily under frosty stars.

The city of Quebec, and its ski-lands at Lac Beauport, twelve miles to the north, offer a nice combination of urban and rustic pleasures which you may prefer for your Winter holiday.

The Château Frontenac welcomes you with baronial, panelled walls, blazing fires and luxurious tower rooms that look down on the frozen Saint Lawrence and the ramparts of the old city. During Christmas week, there is great festivity here. Rooms are decked with holly, mistletoe and fir; and carols resound through the halls. On Christmas Eve, a gourmet's dinner of roasts and wines is served in the large dining room, with the traditional procession of chefs bearing platters heavy with boars' heads and flaming puddings. The whole town celebrates the arrival of the New Year with a lusty *revillon* in real French style, beginning with eggnog at five and gathering impetus during the carnival ball at the Terrace Club, until it reaches a fine frenzy at midnight when champagne corks pop like pistols and everyone kisses all in sight.

The ski centre for Quebec is Lac Beauport, in the pretty mountain lake region, where buses take you each morning. Here are miles of fine protected trails, from one to eight miles long, for beginners to champions. Best known is the magnificent Sky Line Trail, running from the top of Mt. Murphy, which you reach by ski-tow, along mountain ridges to Mt. Taylor. Three short trails intersect, if you do not go the entire length. Mt. Murphy has excellent practice jumps—one of a hundred feet—and twin slalom hills. Night racing is held here with burning flares for obstacles. Eerily the crouching figures swerve down, now shadow, now substance in the dense smoke and yellow light from the torches. Intercollegiate meets between American and Canadian colleges convene here at the first snowfall of the year to determine the calibre of the season's new material.

The Château conducts a thorough, common-sense ski-school here where you can start from scratch and be sure of leaving a competent skier. To measure your progress, student races are arranged each week with prizes to the winners.

While at Lac Beauport, you should stop for a meal or cocktails at the delightful Manoir Saint Castin, furnished in picturesque French Canadian style. It specializes in fine dishes of the country, like *miettes* and *civet de lapin*, with the right wines. Quebecans come here on Saturday nights to dance or listen to accordion music and sing French songs. They are friendly and gay and if you join them you will take away a true feeling for French Canadian life and customs.

Back in Quebec, you are whirled into all kinds of fun at night. Along the river next to the hotel, the three-chute toboggan run hurtles at mile-a-minute speed from the citadel to Dufferin Terrace. This and the mirror-smooth skating rink are brilliantly illuminated every night and echo with the ring of skates and the laughter and greetings of the jolly Quebec youth.

You'll sleigh-ride around town, up and down steep narrow streets, visiting spots of interest, or go out to see the fairy-like frozen beauty of the Montmorency Falls. Or still farther to the very old, very lovely Ile d'Orleans, where farming families have lived in the same stalwart houses and prayed in the same quaint little churches for three hundred years.

In the Laurentians, skiers find within a hundred miles of Montreal a happy hunting ground with every imaginable kind of ski run, slope and trail and accommodations ranging from luxurious private cabins to inexpensive dormitories. The Canadians have an infectious enthusiasm for Winter sports and a nice spirit of comradeship towards those who visit their ski resorts. We have told you about Mont Tremblant Lodge and Château Frontenac. Below we list several of the other popular Laurentian towns, their hotels and activities. For detailed information and tariffs, you can write directly to the hotels.

(*Continued on page* 55)

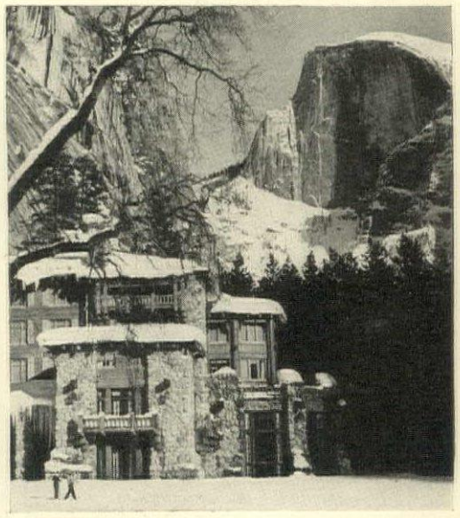
Travel the "MAGIC TRIANGLE" this winter!

Here's a winter vacation that can't be matched anywhere in the whole, wide world—a vacation of two thrilling weeks, or months or longer in California's "Magic Triangle"—San Francisco, Yosemite's matchless winter sports and all the sports of summer at Del Monte!

1 • Your vacation starts on the swift Streamliner *City of San Francisco,* streaking over Southern Pacific's historic Overland Route from Chicago to San Francisco in 39¾ hours—only one day and two nights from winter to summer! Or you can take the royal *Forty-Niner,* or the luxurious *Overland Limited.*

2 • San Francisco's Palace Hotel, on wide Market Street, is steeped in the romantic atmosphere of Old San Francisco and has a friendly dignity that charms visitors to this gracious city where the winter climate is clear and mild. Nearby you'll find shops, theatres, Chinatown and cable cars on storied streets.

3 • You'll dine and dance to the music of famous orchestras in four distinguished hotels—the Palace, St. Francis, Fairmont and Mark Hopkins—then explore gay, cosmopolitan night spots of this magic city that never sleeps.



4 • Then, Yosemite, only a few hours from San Francisco. Here the magnificent Ahwahnee Hotel welcomes you to the Sierra winter sports capital of California. You'll ski down great, swooping slopes—in ideal weather, sheltered from icy winds.

5 • You'll treasure the memory of moonlight sleigh rides beneath the towering granite walls of Yosemite Valley. You'll toboggan, and you'll skate on the West's largest outdoor rink.

6 • Then, Del Monte, just five quick hours from Yosemite's winter fairyland. Here on the shores of Monterey Bay, you'll enjoy the sports of summer in a latitude the same as Tunisia, Africa!

7 • You'll golf on four brilliant courses, including world-famed Pebble Beach, discover the lovely Seventeen-Mile Drive and a hundred miles of bridle path that roams pine-scented forests beside the sea. You'll play polo and tennis, relax in the warm sunshine, and return again and again to the gracious hospitality of Hotel Del Monte.

This, in brief, is the glorious winter vacation we promise you in San Francisco, Yosemite and Del Monte—a day's ride from Los Angeles along the most beautiful coast in the world. Nowhere else can you enjoy so grand a vacation so inexpensively. Your travel agent has all the details. Why not call him today?

TRAVELOG OF

The "i's" have it: Mississippi. To our unenlightened minds Mississippi and show boats jes' kep' rolling along, and we never stopped to think about the Gulf Stream, and the Coast which undoubtedly borders it. But it seems we are the only people who didn't stop to think about it, because for at least fifty years or so people from all over the country have been migrating there, especially during the winter months when the climate is positively paradisial. Actually, Mississippi's vacation season is twelve months of the year.

If you choose your resort for climatic reasons, don't miss it. The rains just never come. There are only about forty-five not-so-nice days a year, which is phenomenal, especially when you realize that already New York has had about one hundred and twenty. Added to which, it never gets unbearably hot. And that's something for a resort to crow about!

But that isn't the Gulf Coast's only attraction. Not at all. It's got all the charm of the Deep South, with the sea as an added attraction. Lovely landscaped estates, overflowing with moss-festooned trees and shrubs that have those fascinatingly

ARIZONA

Castle Hot Springs

Castle Hot Springs. Distinctive winter resort. No dust. Excellent horses. Swimming. Sun bathing. Tennis. Golf. Amer. Plan. Walter Rounsevel, Mgr.

Chandler

San Marcos Hotel & Individual Bungalows. 250 acres of luxurious playground. 18-hole golf course. Swimming. Tennis. Riding. Robert Foehl, Manager.

Phoenix

Hotel Westward Ho. Premier hotel of the Southwest, in world-famous Valley of the Sun. Midtown with desert resort atmosphere. Am. & E. Plans. Bklt.

Tucson

Arizona Inn. Arizona's foremost resort hotel Charming garden rooms all with Sun Terrace. Swimming Pool. Tennis. Riding. Sunshine. M. Bennett, Mgr.

Pioneer Hotel. Southern Arizona's finest, 250 rooms, each with bath. European. Coffee Shop. Dining Room. Roof Garden. Sun Deck. Sensible rates.

Santa Rita Hotel. 250 rms. Tucson's Social center; Western hospitality & atmosphere. Excellent cuisine; Famous dance bands. Polo. Golf. Nick Hall, Mgr.

ARKANSAS

Hot Springs National Park

ARLINGTON HOTEL AND BATHS

One of the South's finest resort hotels: exceptional Bath House facilities. Curative hot waters owned and recommended by U. S. Gov't for arthritis, high blood pressure, heart ailments, etc. 3 Golf courses, riding horses, forest trails, pine-laden air, genial climate. Excellent cuisine. Social calendar. For folder, tariffs and reservations, address W. E. Chester, President and General Manager.

CALIFORNIA

Arrowhead Springs

ARROWHEAD SPRINGS HOTEL

World's finest restorative waters in California's garden spot in the San Bernardino foothills. Altitude 2,000 ft. Combining stimulating benefits of nearby desert and mountain air. Beautifully appointed new hotel and bungalows. Mud baths. Steam caves. Medical dept. Swimming pool. Cabañas. Golf, tennis, skiing, riding. 90 minutes from Los Angeles. Write for folder.

La Jolla

Casa De Manana. Distinctive Resort near San Diego on cool shores of the Pacific. American & European plans. Table d'Hôte dining room service.

Ojai

Ojai Valley Country Club. Golf, horseback riding, all outdoor sports. Peaceful and secluded. Climate unexcelled. Write for reservations and booklet.

Riverside

Mission Inn. California's historic hotel. In lovely Riverside. Art treasures. All sports. American or European plan. Rooms $3.50—up. Write for folder.

Santa Monica

Miramar Hotel. Mid beautiful gardens, atop the Palisades on the Pacific. Hotel rooms, bungalows and apartments with hotel service. A. or E. plan.

DISTRICT OF COLUMBIA

Washington

THE HOTEL RALEIGH

One of Washington's most distinguished hotels, strategically located on Pennsylvania Avenue at 12th Street. Rooms are unusually large and tastefully decorated. Rates commence at $3.50. Four restaurants include the smart Pall Mall room which features dancing at luncheon, the cocktail hour, dinner and supper. Continental service. Write for folder. C. C. Schiffeler, Gen. Mgr.

DISTRICT OF COLUMBIA

Washington

The Lee House. 15th and L Sts., N.W. 4 blks. to White House, 2 blks. to Nat. Geo. Bldg. 250 rms. with bath from $3 single, $4.50 double. K. W. Baker, Mgr.

FLORIDA

Clearwater

Fort Harrison Hotel. Overlooking Clearwater Bay and Gulf of Mexico. Golf, bathing, fishing. Amer. or Eur. plan. 253 rooms, moderate rates. L. G. Davis, Mgr.

Daytona Beach

Daytona Terrace. Hotel rooms and service housekeeping apartments. Fireproof. Spacious gardens and orange grove. Convenient location. Moderate tariff. Booklet.

Princess Issena, The Inn and Cottages. A delightful hotel in a perfect setting catering to a selected clientele. Now open. Henry W. Haynes, Prop.

Fort Lauderdale

LAUDERDALE BEACH HOTEL

New, modern—ocean front between Miami and Palm Beach. 150 rooms with bath, steam heat. Spacious lounges, sun decks, beach walk, patio. Homelike, friendly—ownership management. American Plan, superior cuisine. Intimate, quiet, yet just around the corner from all that's going on. Clientele carefully restricted. Booklet, reservations: A. H. Ogle, Managing Director. P.O. Box 2009.

Miami

THE COLUMBUS

Miami's finest hotel. Seventeen floors of solid comfort. Facing Park and Bay. In the social and geographical center of Miami. Convenient to everything. Two floors of public rooms. Individualized decorations and furnishings, soft water plant, steam heat—every possible service to enhance your stay. 17th Floor Dining Room. Reservations well in advance advisable. Booklet on request.

Miami Beach

THE FLAMINGO

All that is best in resort life. Swim, play golf, tennis, dance—or if you prefer, relax beneath sunny skies on a luxurious 12 acre tropical estate. Holiday rendezvous for school and college girls and boys. Carefully restricted clientele. Bungalows. Uniformly fair rates. C. S. Krom, Manager. N. Y. Office: 11 W. 42nd St. BR 9-6348.

Miami Beach

THE HOTEL PANCOAST

Most exclusive resort hotel in America. Located in an exotic tropical setting directly on the Ocean front. Private bathing beach and cabaña club. Restful atmosphere, yet close to all seasonal activities. Outdoor sports all winter. Open all year, American plan during winter season. Write or wire to Arthur Pancoast, President; Norman Pancoast, Manager.

FLORIDA

Dunedin

Hotel Fenway. One of the West Coast's finest resorts. Beautiful tropical setting. All sports. C. Townsend Scanlon, General Manager.

Jacksonville

Hotel Windsor. Heart of city facing beautiful Hemming Park. Large rms.; unique parlors; terrace dining room; wide porches. Lobby entrance to garage.

Marineland

Marine Studios, world's only oceanarium, presents mysterious undersea life, viewed through 200 portholes. On Ocean Blvd., south of St. Augustine.

Miami

The Dallas Park. Rooms, apartments, penthouses. Roof sun bathing. 11 stories, overlooking beautiful Biscayne Bay. Moderate rates. M. F. Whelan, Mgr.

Miami Beach

THE SURFSIDE

One of the largest private beaches of any Miami Beach Hotel reserved for guests. 125 Rooms—all waterfront, ocean or lake, all with private bath and shower. Ownership management. European Plan, reasonable rates. Excellent Dining Room. All sports. Separate Bathers' Elevator. Fireproof. Steam Heat. Early Reservations. Write for booklet to J. H. Miller, Managing Director.

Miami Beach

THE WHITMAN BY-THE-SEA

"Aristocrat of Miami Beach" . . Occupying full block between Ocean and Indian Creek in highly restricted section. Private bathing beach, Marine terrace for dining, dancing and deck sports. Convenient to all attractions. Unrivalled cuisine and service. European Plan. Selected clientele. Reservations in advance. Illustrated 32-page booklet on request to Fatio Dunham, Manager.

FLORIDA

Miami

The McAllister. Downtown Miami, facing beautiful Bayfront Park and Biscayne Bay. 550 rooms with bath and shower. Leonard K. Thomson, Manager.

Miami Beach

Hotel Good. Enjoy a gracious, homelike atmosphere in the exclusive, north shore district. Private beach, restricted clientele. Fred S. Rossner, Mgr.

Miami Beach

THE WOFFORD

Exclusive location on Ocean Promenade at 24th Street. Private beach, bathers' elevator. Every room faces ocean or lake. Tub-showers in all rooms. Private dock. Solarium. Nightly dinner dancing. Magic Bar, unique, brightest spot on Beach. One block to shops, night clubs, etc. Excellent food, service. American or European Plan. Booklet and rates on request. Write today.

Orlando

Hotel Wyoming. Restful, tropical setting. Every service and convenience. Close to shops, entertainment, sports. American plan. C. DeWitt Miller, Mgr.

Palatka

RAVINE GARDENS

One of the world's great beauty spots. Sheer ravine walls ablaze with floral loveliness. Over 105,000 azaleas and a host of other tropical plants. 85 acres superbly landscaped. Roads, bridges, footpaths make every part accessible. On U. S. Route 17 easily reached from any part of Florida. Memorable high-spot of your vacation trip.

Palm Beach

Palm Beach Hotel. An exclusive hotel offering superlative service, finest cuisine, luxurious atmosphere. Am. & Eur. Plan. All sports. Booklet. J. J. Farrell, Mgr.

HOUSE & GARDEN

poetic names: magnolias, azaleas, oleanders, wisteria. And can't you just smell those peach orchards? The land flowing with milk and honey had nothing on this.

And of course there are all the things that one looks for at resorts: fishing, riding, golf, etc. Plus lovely rides to famous historic spots. You can relax and let the atmosphere get you—or you can let the brisk sea air invigorate you toward a gay time. And we must mention the *pièce de résistance*—traditional southern cooking, done the way you've always imagined it would be by clever Creole cooks, who seem to be born with an instinct for all things culinary.

Pass Christian (which is also a delightfully poetical name, we think) is one of the chief possessors of all this. It's a unique spot, especially in this day and age, for nature and man-made things have been relegated to their proper places, and get along without a squabble. The natural settings are wholly untouched—and they're perfectly lovely. It sounds pretty ideal, doesn't it? Yessiree. Its fame is spreading—and no wonder, say we.

FLORIDA

Ponte Vedra Beach

THE INN

Luxurious seaside resort hotel facing America's finest beach midway between Jacksonville and St. Augustine. Country club atmosphere. Charming accommodations. Adjoins world-famous golf links. Bath Club with pool and surf bathing. Fishing, hunting, tennis, riding, archery. Climate excellent for allergic ailments. Restricted clientele. Moderate rates. Booklet.

St. Petersburg

THE SORENO

One of Florida's finest American plan winter resort hotels. Situated on beautiful Tampa Bay, overlooking tropical Waterfront Park, and close to all recreation facilities. Modern and fireproof. 300 rooms, each with bath. Dining room famous for excellent cuisine. Pleasant social life. Booklet and rates on request. Soreno Lund, Mgr.

St. Petersburg

The Huntington. A Resort Hotel of Merit, in beautiful and exclusive surroundings. Open Nov. to May. Eur. and Amer. plan. Booklet. Paul Barnes, Mgr.

Jungle Hotel. Country Club atmosphere. Golf at the door, Riding, Fishing, Tennis. Famed for food, service and fair rates. John F. Hynes, Mgr.

The Princess Martha—St. Petersburg's largest and best located downtown hotel. Every modern comfort. European. Dining room. Booklet. A. L. Manning.

Sunset Hotel. On Boca Ciega Bay. Quiet, refined, restful, yet close to all activity. 70 rooms, each with bath. Amer. plan. Moderate rates. L. A. Thorp, Mgr.

Suwannee Hotel. Close to everything of interest. 205 rooms, each with tub and shower bath. European plan. Dining room. Paul Brown, Manager.

Vinoy Park Hotel. On Glorious Tampa Bay. 375 Rooms, all with Bath. Every recreational feature. Booklet. Clement Kennedy, Managing Director.

FLORIDA

Sebring

Harder Hall. "On the Ridge." No humidity. 6500-yd. golf course. Steam heat. 150 rooms and baths. Select clientele. Folder H. Eltinge Bros.—Mgrs.

Winter Haven

Florence Villa. Lake region. Private golf course. Concert trio; 125 rooms with bath; steam heat. Restricted. Am. Plan. Single $8.; dbl. $14. day up.

GEORGIA

Sea Island

THE CLOISTER

Golf, ride, shoot skeet, swim. Try every sport with new zest. Revel or rest in tonic sea air, with your appetite tempted, your whims anticipated in the distinctive setting at The Cloister. Come by motor, rail, boat, plane. Early season rates to Feb. Offices: New York, 630 Fifth Ave., Circle 5-8055. Chicago, Bd. of Trade Bldg., Harrison 6655. Montreal, Bell Tel. Bldg., Marquette 1186.

Thomasville

Three Toms Inn. A charming winter resort hotel; splendid golf, swimming pool, riding, hunting. Ideal climate. Booklet. Direction of Geo. C. Krewson, Jr.

MARYLAND

Baltimore

The Belvedere. A really fine and modern hotel. Rooms, cuisine and service in keeping with the highest standards of living. Rates begin at $3.50.

MISSISSIPPI

Pass Christian

Inn By The Sea and Cottages. Always open. On private bathing beach. All sports. Paved roads. Climate ideal. Near New Orleans.

Miramar Hotel. Established clientele. Women Creole cooks. All land and sea sports. Faces beautiful Mexican Gulf. Fun and frolic in healthful sunshine.

MISSOURI

Kansas City

Riviera-Locarno Apt. Hotels, 229-235 Ward Parkway. "For fine living." Beauty & charm. Permanent guests. Furn. & unfurn. 3 to 7 rooms. 2 & 3 baths.

NEW JERSEY

Atlantic City

Marlborough-Blenheim. Central Boardwalk, overlooking ocean and city park. 38 years' ownership management. Josiah White & Sons Co.

NEW JERSEY

Atlantic City

CHALFONTE-HADDON HALL

The central, Boardwalk location of these hotels gives you a vantage point for enjoying the seashore. Near shops, theaters, piers. Riding on the beach. Skating. Varied attractions indoors to fill the days with fun and rest. Large, cheerful rooms. Squash. Badminton. Health baths. Concerts. Dances. The Derbyshire Lounge. Superb food. American, European Plans.

NEW YORK

New York City

Allerton House for Women. 57th St. & Lex. Ave. Refined atmosphere in a congenial Club Residence. Single from $2.50 daily. Weekly rates on application.

American Woman's Club, 353 West 57th St. Ideal for smart women coming to New York. All rooms with private bath; single from $3; double from $5.

The Barbizon, Lexington Ave., 63rd St. New York's most exclusive hotel for young women. Cultural environment. Weekly $12.50 up. Daily $2.50. Bklt. "HG".

Barbizon-Plaza. New skyscraper hotel overlooking Central Park at 6th Avenue. Rooms from $3. single. Continental breakfast included. Booklet "HG".

The Beekman, Park Ave. at 63rd. A residential hotel of rare charm in the quiet and exclusive section of Park Avenue. Transient accommodations.

Beekman Tower—49th St. Overlooking East River. Smart East Side. 400 outside rooms. Short walk to shops, theatres, business. $2.50 Daily. Booklet HG.

The Buckingham, 101 W. 57th St. Recently modernized. Luxurious parlor, bedroom, pantry, bath from $7 a day. Walk to Central Pk., Radio City, Times Sq.

New York City

THE SAVOY-PLAZA

In New York enjoy living at the Savoy-Plaza, overlooking Central Park, where every comfort is cleverly contrived to make your visit a memorable success. Fine shops, theatres and subway nearby. Henry A. Rost, Managing Director, George Suter, Resident Manager, 5th Avenue, 58th to 59th Streets.

NORTH CAROLINA

Greensboro

Sedgefield Inn. Restful, modern, adjoins famous golf course. Riding. Tennis, etc. Excellent Food. American Plan. Folder. Louis D. Miller, Manager.

Tryon

Oak Hall Hotel and Lake Lanier. In famed Thermal Belt of Blue Ridge Mountains. Matchless winter climate. Hunting, riding, golf, etc. Modern.

PENNSYLVANIA

Philadelphia

Bellevue-Stratford—"One of the Few World Famous Hotels in America." Rates begin at $3.85. Claude H. Bennett, General Manager.

SOUTH CAROLINA

Summerville

The Carolina Inn and Cottages. Rest or recreation among the pines. Golf—18 holes—grass greens. Riding, hunting, skeet. "Moore Ownership Management."

TEXAS

Hunt

Waldemar Ranch—in Guadalupe Mtns. 85 mi. W. San Antonio. Riding, golf, tennis. Fine food, relaxation. Season Dec.-March. Restricted Clientele. Bklt.

San Antonio

Gallagher Ranch. Vast, historic cattle ranch open year 'round. Ride, rest, recreate. Excellent food. Completely modern. Central heating. Telephone.

The St. Anthony. World's largest year-around air conditioned hotel. Luxurious and beautifully appointed. Nationally famous chef. Paul McSween, President.

VIRGINIA

Virginia Beach

Cavalier Hotel and Country Club. Open all year. 2 golf courses, tennis, riding, fishing, heated indoor pool. Roland Eaton, Mg. Dir. Write for Booklet M.

WINTER SPORTS

Places to go and places to stay—Listed below for your convenience.

NEW HAMPSHIRE

Hanover

The Hanover Inn at Dartmouth College. Open all year. Winter sports booklet. Ford & Peggy Sayre, Mgrs. Robt. F. Warner, N. Y. Rep. Tel. BR 9-6348.

VERMONT

Stowe—Mount Mansfield

The Lodge at Smugglers' Notch. December-April. 50 miles ski trails, all types; open slopes; tow; European instructor. Reservations required. Literature.

CANADA

Québec

SKI AT LAC BEAUPORT!

Snow's Right! Sun's Bright! A Ski Week at the famous Chateau Frontenac, including room, meals and guest membership in the Ski-Hawk Club costs only $7 per day. Ski lessons from the Frontenac Ski-Hawk School, Lac Beauport. Special Rates over New Year's, Lincoln's, Washington's Birthdays. Canada welcomes U. S. citizens. No passports. Write Chateau Frontenac, Québec.

Quebec—Ste. Adele

The Chantecler—Modern resort hotel—winter sports—ski tow—Hill "80" adjacent. All conveniences and tasteful appointments. Bklt. and rates on request.

Quebec—Ste. Agathe Des Monts

Laurentide Inn—Ultra modern hotel. 120 miles marked trails—ski school—2 tows and practice slopes. Fine accommodations. Literature and rates on request.

Quebec—St. Jovite

Gray Rocks Inn. Ski School, lift, 125 miles of trails, dog teams, plane. 80 miles north of Montreal. 100 rooms. F. H. Wheeler, Managing Director.

Quebec—Ste. Marguerite Station

Chalet Cochand, Distinguished Resort. Rooms with bath; steam heated. Ski-lift; slopes of all kinds adjacent; Swiss instructors. Restricted. Bklts. Phone 25.

WHERE TO EAT

A Concise Directory of Distinguished Eating Places

FLORIDA

Lake Wales

Barney's "Famous for Food." Excellent meals—charming atmosphere, moderate prices. Post Office block. Near Cypress Gardens & Bok Singing Tower.

GEORGIA

Waycross

Hotel Ware Coffee Shop, on U. S. Route #1. Reflecting the hospitality of the South. "Known from Maine to Miami for good food." (A.A.A.).

KENTUCKY

Lexington

Canary Cottage Restaurants. On your way to Florida. In Cincinnati, Louisville, Indianapolis and Lexington.

NEW YORK

New York City

Divan Parisien, 17 East 45th Street MU 2-9223. Le Restaurant Par Excellence, Cuisine Francaise. Famous for "Chicken Divan" and special salad.

SOUTH CAROLINA

Walterboro

Lafayette Grill. "Finest food South of New York." Rendezvous of celebrities. Operated by Arthur Bauer with branch at Brunswick, Georgia.

VIRGINIA

Roanoke

The Meiringen. Offers fine food carefully served in a charming atmosphere for luncheon, tea and dinner. Virginia cookery at its best.

the sun seems brighter ...and bluer the sky

... as you take a dip in the sparkling pool ... bask on inviting decks ... enjoy the congenial, happy tempo of these Caribbean cruises. You delight in light-hearted entertainment ... in dancing to a lilting orchestra ... in food that's unsurpassed ... in ports that keep step with your holiday mood. Specially constructed for tropic service, your snowy American Flag liner is first class throughout with all outside staterooms.

Cruises to the WEST INDIES and CARIBBEAN

Sailings from New York: ***Weekly***—15 days, $210 up, to Costa Rica, Havana, Panama Canal. 15 days, $210 up, to Colombia, S. A., Jamaica, Panama Canal. ***Also: Fortnightly,*** 26 days, all expenses, $295 up, including two weeks exploring the Highlands of Guatemala; calls at Santiago, Cuba, and Puerto Cortes, Honduras. Ask about other services from New York, Philadelphia, New Orleans.

For colorful descriptive cruise folders ask or write any Authorized Travel Agent, or United Fruit Company, Pier 3, N. R., or 632 Fifth Ave., New York; 111 W. Washington St., Chicago; 321 St. Charles St., New Orleans; Pier 9, North Wharves, Phila.; 462 Boylston St., Boston; 1514 K St., N. W., Washington, D.C.

great white fleet

THE PLAN'S THE THING

(CONTINUED FROM PAGE 15)

the tremendously increased provision for outdoor living. Even suburban homes, built on comparatively restricted lots, are showing the effect of this trend. As a matter of fact, the less land you own, the less you can afford to waste and the more you will concentrate on getting the most benefit from it.

Certain parts of the country, notably the West Coast, have made real strides in this phase of planning. Taking the point of view that the modern family pursues many activities in the area immediately adjacent to the house—whether these activities be tennis, badminton, gardening, entertaining on the terrace, dining al fresco, or whatever—they have considered the entire plot, rather than the house alone, as being within the scope of their planning.

This attitude often results in a better placing of the house on the lot, a more effective landscape plan, a closer relationship between the house and the outdoors, and a fuller utilization of the whole property. For obvious reasons, this aspect of the plan should be thoroughly investigated before the planning, or even the location, of the house is irrevocably decided.

Orientation, finally, is one of the basic ingredients in good planning. As we use the term, orienting the house means facing it in a given direction for specific reasons. These reasons may have to do with the sun, a desirable cool breeze, an undesirable prevailing wind, a pleasant view, a public street or highway—or a combination of these.

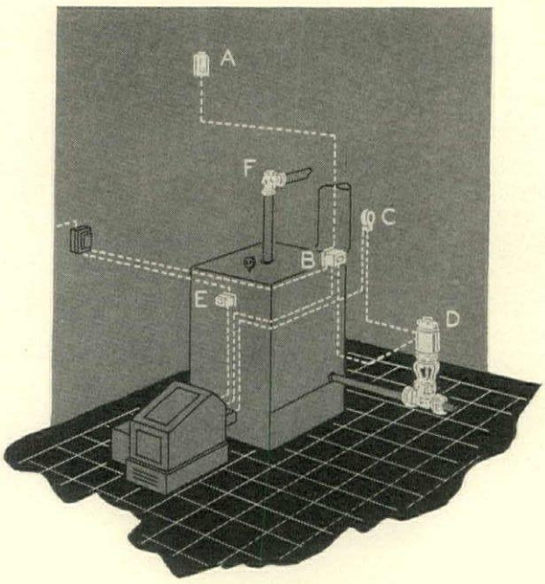
In any case, you will try to consider, in turn, the sun, the breeze, the view, etc., deciding in each case which outlook is most favorable, adjusting any conflictions and finally arriving at the orientation, or aspect, which seems on the whole most desirable. This is the direction in which the main rooms of the house will face; likewise the porch or terrace. You will try to give the benefit of this aspect to as great a part of the house as possible and will plan accordingly.

A house so planned, generally speaking, is more interesting than a house whose windows seem to look out impartially in all directions, apparently oblivious to the comparative merits of any particular orientation. The latter is at best cold and lifeless while the former seems to lead us imperceptibly, but irresistibly, toward a sunny window, a lovely vista, a cool terrace—accenting always the most pleasant features of the place and artfully concealing the rest.

HEATING CONTROLS

(CONTINUED FROM PAGE 43)

it and forget about it. It is perhaps worth considering, therefore, that the forces which these mechanisms control are potent, and that there should be no compromise with quality where matters of this sort are concerned. Whether your system is regulated by the simplest basic controls or whether you plan to include every refinement, be sure of the unquestionable quality of each control. You will be better satisfied, both in the efficiency of your heating system and in your own perfect confidence in its continued safe operation.



STOKER-FIRED HOT-WATER SYSTEM

Thermostat (A) calls for heat. Relay (B) starts stoker and circulator (D). If boiler reaches setting of limit control (C) stoker shuts down but circulator continues to run. Stoker starts again when boiler temperature falls below setting of (C). When room temperature reaches thermostat setting, relay (B) stops stoker and circulator. Timer (E) operates stoker at intervals to keep fire going. Limit control (C) also operates circulator to reduce boiler temperature if necessary

SCRUMPTIOUS DESSERTS

(CONTINUED FROM PAGE 32)

with the medium knife and run it through once. Then sift the resultant powder through a flour sifter so that none of the coarse pieces go through. Put what won't go through back into the grinder or bag or mortar and pound some more and sift again until all the nuts and caramel have been reduced to a fine powdery consistency. Put into glass covered jar until ready to use.

To make the Bavaroise Praliner for ten or twelve people, you will need two molds holding each about four cups of liquid. Heat in the top of a double boiler 2 cups of milk. Soak 2 envelopes of gelatine in about ½ cup of water ten minutes. Beat the yolks of 8 eggs and add to them 3 tablespoons of sugar. Stir the hot milk into the yolks, then pour it back into the top part of double boiler, add the gelatine and stir and cook until the custard thickens and coats your spoon. Let the mixture cool, beating it from time to time with a wire whisk. When cold and when it just begins to jell, add 2 cups of thick cream beaten stiff and beat well and add 9 or 10 tablespoons of the praline powder. Pour into molds which have been rinsed with cold water, and place in refrigerator to chill and set.

When ready to serve, dip the bottom of molds into hot water and turn out onto round platters. Sprinkle lightly over the top of each some more of the praline powder and send to the table accompanied by a bowl of coffee custard, made in the following manner:

Make 1 cup of very strong coffee. Heat in double boiler 2 cups of milk with 5 level tablespoons of sugar. When hot add the coffee. Beat the yolks of 5 eggs and add to them gradually the hot milk and coffee. Put back in top of double boiler and cook, stirring all the while until the custard thickens and coats the spoon. Cool, stirring occasionally. Place in refrigerator until ready to serve, well chilled.

LILY'S APRICOT DESSERT. Take ¾-inch-thick slices of brioche or pound cake and fry them to a delicate brown in butter on both sides. Arrange them over the bottom of a serving dish. Cover each slice generously with apricot jam. Put in a pan on the fire ¾ cup of Madeira wine, 2 lumps of sugar and 1 tablespoon of apricot jam. Stir until heated through. Pour over the slices of cake, garnish with blanched pistache nuts (not salted) and serve at once.

COCONUT ICE CREAM. Make three holes with an ice pick in a coconut, piercing it where the three soft spots are located. Drain and save carefully all the milk therein. Next break open the coconut by wrapping it in a cloth and giving it a few sharp blows with a hammer, resting it on the floor or on some other hard surface. If by any chance the nut has black spots inside, it is not good. Discard it and its juice and start all over again. You will need three coconuts and their milk to make enough ice cream for six or eight.

When the nuts are all open, separate the meat from the shell in as large pieces as possible. When all the meat has been extracted, the next step is to cut off all the thin brown outer skin with a sharp knife. Drop the pieces as you prepare them into a bowl of cold water. Next grate all the pieces on a coarse grater. This takes forever but it's worth it.

Put the grated meat in a big bowl, saving out, however, about ¾ cup of it, which is to be sprinkled over the ice cream before serving. To the grated coconut in the big bowl, add 4 cups of boiling water. Beat thoroughly and work it together with a wooden spoon and let it stand for ten minutes to cool. Now place a sieve over a bowl, line it with a large clean piece of heavy cheesecloth. Place about a third of the moistened coconut in it, gather up the ends of the cloth and proceed to squeeze the cloth, tight, to extract every drop of juice. Repeat the process until all the coconut has been squeezed dry of its own juice and the water which was poured over it.

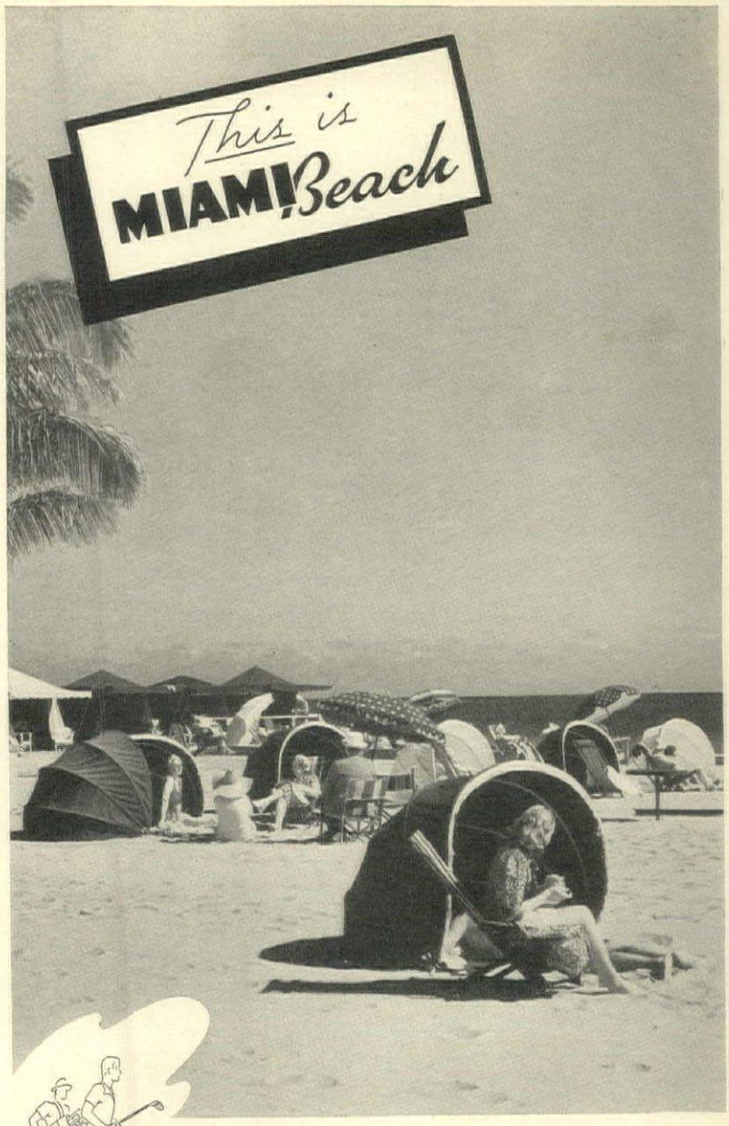
You should now have about 4½ cups of milky water. Cover the bowl with waxed paper and a plate and place in refrigerator to cool thoroughly. The cream in the coconut will float to the top, just as it does in real milk. When this happens, skim it all off carefully with a spoon. It should give you about 1½ cups of smooth delicious cream. Now measure out five or six tablespoons of sweetened condensed milk and thin it by adding 1 cup of the left-over, now very watery-looking milky water. Add to this the coconut milk which you drained from the three coconuts, and last of all stir in the coconut cream. All together you should have about 5 cups of liquid ready to be frozen in the usual manner.

If you like, add about ½ cup more from the top of the watery milk to stretch the amount a bit. Pour it all into the freezing cylinder of your freezer (2-qt. size), and pack it, using 1 cup of ice cream salt to every 4 cups of cracked ice. Turn until so stiff you can't turn any more. Now remove the lid carefully and the dasher, scrape well, pack the ice cream down, put waxed paper over the top, and replace the lid, carefully plugged with a cork. Drain the freezer and repack, using only 1 cup of salt to 5 of ice. When ready to serve, remove from ice, wipe the top clean before opening, and turn out into a chilled bowl. Sprinkle the grated coconut which you held in reserve over the whole and garnish the dish with limes cut in quarters. A little lime juice is squeezed by each person over the cream before eating. For six or eight.

SLICED ORANGES WITH CARAMEL AND CHOPPED PECANS. First make some caramel. Put 1 cup of granulated sugar in a deep aluminum pan and moisten it with ½ cup of cold water. Place pan on fire and cook without stirring until a light golden brown, then remove from fire and add to it 1 cup of hot water. Be careful not to burn yourself, for it will bubble way up. Place back on fire and stir until caramel is melted, then continue cooking without stirring until thick and syrupy, about seven minutes.

Cool while you peel with a sharp knife six or eight big navel oranges (one for each person) cutting well into the fruit so that you slice off every bit of white membrane. Then put the

(*Continued on page* 56)



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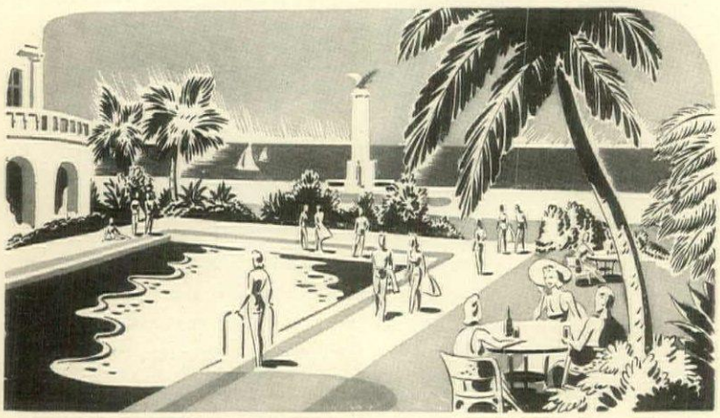

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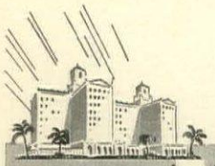


Hotel NACIONAL de Cuba
HAVANA

TIDES OF TASTE IN TABLES

(CONTINUED FROM PAGE 27)

soft patina of wood, the glow of colorful porcelain, to so much brittleness.

Perhaps as a reaction to all this glitter, we find color more prominent in the tables of 1933. One of the most successful of these was designed by Joseph B. Platt, now HOUSE & GARDEN'S decorating consultant. This had a red lacquer top and on it he used silver luster plates and red Bristol glass candelabra.

Colored cloths came in in a big way this same year—pastel damasks for formal occasions, and more brilliant linens for outdoor use. These challenged one's ingenuity and the ensemble idea came to table setting. Any china and glass looks well on a white cloth, but to achieve a harmonious setting on red and white stripes takes some thought.

DARK CLOTHS

Dark table cloths, a revolutionary idea in table settings, were first shown in HOUSE & GARDEN in April, 1935. The setting was a gay Spring table and the cloth of sapphire blue linen with an appliqué pattern of big white tulips and green leaves was specially made for this scheme by an exclusive New York linen house. From then on one began to hear about dark cloths. Some hostesses would have none of them. Others were intrigued by the dramatic possibilities of a dark background for silver, china and crystal.

For better or worse, dark cloths grew in popularity until finally a leading New York department store launched a collection of dark table linen which was immediately successful. This was in September, 1936. With the revival of elegance and the present interest in rich Edwardian color, dark table linens are an exciting and appropriate note more and more in evidence.

COLONIAL WILLIAMSBURG

The next two years saw the influence of Williamsburg and 18th Century decoration triumphant. Elegance returned to our homes and to our tables. The cool, bare effects of modernism gave way to charm and the old familiar things that everyone understands. Oval and round tables appeared again, fine damask was in demand, silver grew more elaborate, china more delicate, glass thinner. Colors of table linens went to extremes—pastel shades or rich, deep hues. Tables blossomed forth in the Victorian manner, in the Early American style, in the Regency.

FASHIONS AND TABLE SETTINGS

Today styles in table setting go hand in hand with the feminine, elaborate style in clothes—gossamer sheer table linen trimmed with fine embroidery and appliqué, fine china in delicate flowery designs, and silver patterns exquisitely detailed in design and workmanship.

HOUSE & GARDEN'S problem in planning a table setting is three-fold—to show you the new trends, to achieve an attractive ensemble, as the couturiers say, and to make a dramatic picture. Three things must be carefully thought out; the background, which gives the main color note; the centerpiece, which provides the decorative element; and the appointments of the individual place which supply the news and interest. These things must be not only right in themselves, they must hang together and blend into an attractive whole.

COLOR APPEAL

As the majority of these tables are photographed in color, and as the various appointments are selected partly for their color appeal, we look to the background of the table cloth, or painted table top, to give the main color interest. If a new pattern in china is the star performer, we select a cloth to emphasize or contrast with the plates. Or a new shade in linen may be the feature. In this case china, glass and centerpiece are keyed accordingly, always keeping in mind the picture as a whole.

Perhaps you have wondered why so few white table cloths have appeared in this series. This is not because we do not approve of white table cloths, or that white cloths are not just as good as they ever were. But a gleaming white expanse of background is not good for color photography and defeats the main purpose of the picture, which is to show an interesting table ensemble in color.

THE CENTERPIECE

Table setting is so much a matter of personal taste that it is impossible to lay down hard and fast rules or give specific advice. The centerpiece should conform more or less to the character of the table and should be selected in relation to the silver, linen, glass and china. There are endless charming things to use in the center of the table besides flowers—figurines, fruit, and antique silver urn or old Lowestoft soup tureen, clusters of coral and shells, porcelain birds, groups of china ducks for a country table, decorative arrangements of vegetables for a harvest dinner. Don't be afraid to use unconventional things provided they are interesting in your scheme, and don't be afraid of a little fantasy.

FESTIVE DINNERS

For formal dinners, you will naturally use your best party things, your beautiful sterling silver, fine damask, lace or sheer organdy, delicately flowered china, tall crystal glasses and tall candlesticks or candelabra. For festive occasions—Christmas, Thanksgiving, anniversaries, get away from the conventional flower bowl and try an arrangement of some unusual objects in the center of the table. Summer and outdoor tables offer the greatest chance for original effects. Here you can cut loose in colored linens, brilliant pottery and any centerpiece that suits your fancy and plays up the theme of the table.

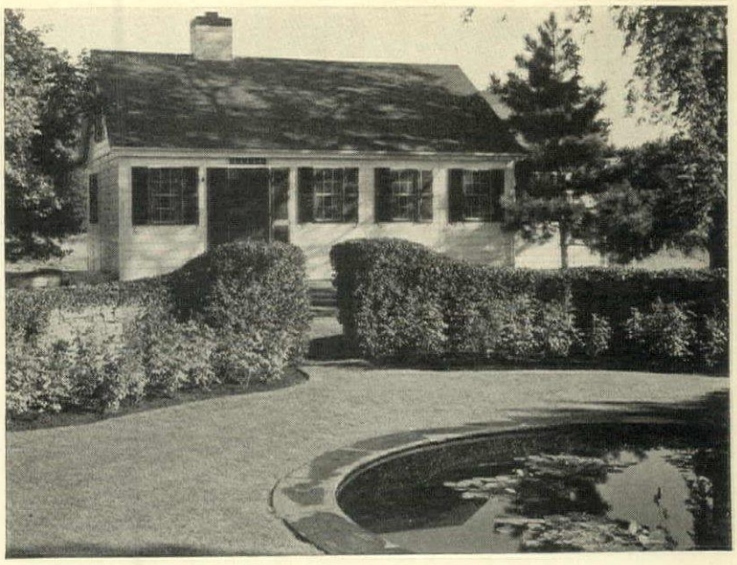
After all, a successful dinner party is the most civilized form of entertaining. It demands the best you have in ideas, taste and the material things that go on the table.

TIDES OF TASTE IN TABLES

Dark table linen made its début in this setting published in 1935. The cloth is sapphire blue linen with a border of appliqué white tulips and green leaves. China is blue and green; flowers at the table ends are white crocuses in green pots; fruit in center

An asymmetrical setting for a modern dining room of 1935, when glass-topped tables were in the ascendant. This table is sapphire glass. Mats, white linen; silver for the service plates; and a white shell centerpiece spilling purple and red grapes

This luncheon table, published as recently as 1939, shows dark table linen again a style factor. Here bands of tangerine and white printed organdy decorate a midnight blue linen cloth. China, a brilliant floral pattern, is in the same vivid coloring



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PIANO IN THE PARLOR

(CONTINUED FROM PAGE 30)

From the acoustical point of view, the curve of a grand piano should face the room and the main part of the audience. Aside from these considerations, you can place your piano exactly where you please. It should make a definite focus for the room, comparable to a fireplace, group of windows, etc.; and interesting conversation groups may be arranged around it. We suggest four on pages 30-31: the Victorian setting with piano placed typically across the corner; a modern room, with built-in bookcases for records, music, etc., flanking it; the familiar fireplace-and-two-loveseats arrangement, where the piano substitutes for the fireplace; and a simple Colonial scheme.

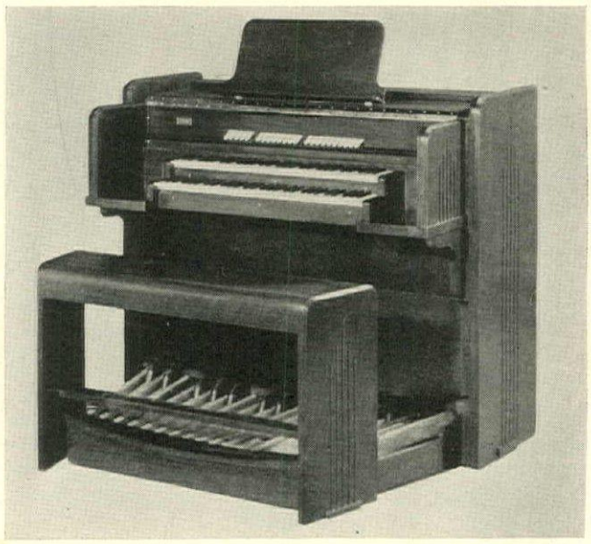
On page 31 is shown a suggestion for a special music room, or for a large, long living room in a country house. It is an echo of the 18th Century French salons, which used with such charm slender little French chairs, all exactly alike, for the evening musicale.

Having given your piano the proper background, take time and thought about its care. Tuning is more important than the majority of people realize. The tension of piano strings is regulated exactly at the factory; and aside from accustoming your ear to wrong pitch and distorted intervals, lack of tuning can harm the piano itself. Have it tuned every four months.

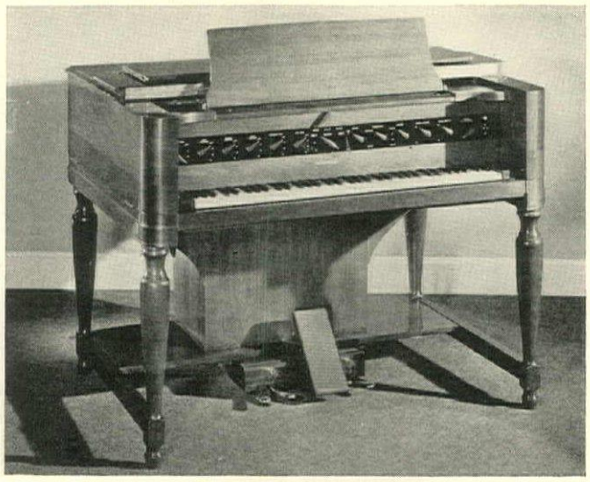
The finest fur and felt are used in piano construction; and these are a natural invitation to moths. You can suspend small bags of camphor inside the piano to foil their plans. Leave the fall-board open for short periods; the ivory keys will yellow if they are kept in total darkness too long. If keys become dusty, wipe with a slightly dampened cloth.

Modern pianos are not varnished—they are lacquered to a rich, mirror-like finish. Never use furniture polish on this type of finish. If the surface becomes dull, wipe with a soft, damp, *not wet* chamois; then wring out the chamois and with it rub dry the entire surface. Dust with a *fine* silk cloth.

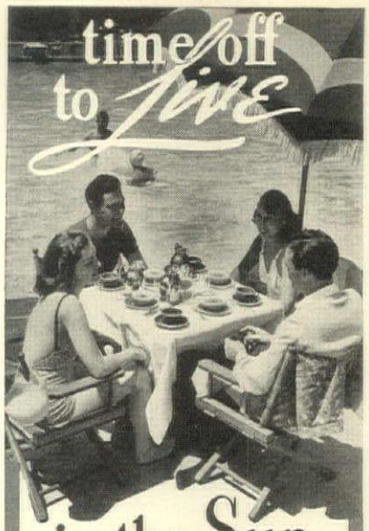
And as a last word of caution, vases, tapestries and ornaments on a piano are *not* in good taste, and heavy objects may mark the finish irreparably.



The Estey Two-Manual organ is an attractive addition which takes up less room than the smallest grand piano. In walnut, with silent motor blower (not electrically amplified), it is extremely easy to play and has wonderful volume and tone quality



The new Novachord made its début this Summer in the Ford Pavilion at the New York World's Fair. This miraculous instrument successfully imitates the tones of an entire symphony orchestra. Operated by electricity. Made by the Hammond Organ Co.



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Zanesville, Ohio

SKI SPREE IN CANADA

(CONTINUED FROM PAGE 46)

STE. ADÈLE (MONT ROLLAND STATION, 49 MILES NORTH OF MONTREAL)

Chantecler Inn offers great comfort in a charming Winter club atmosphere, which attracts a dashing young crowd and a jolly older one. The Inn uses lovely native architecture and handicrafts in its decoration—pine paneling, homespun curtains, wood-pegged furniture—all most becoming to its locale among snow-blanketed hills. Ski trails, well cut and marked, lead you astray in all directions, the famous Maple Leaf going as far as Montreal, fifty miles back, or up forty more to St. Jovite.

Just behind the Inn are the Goodeve and McTaggart runs, the latter expert stuff; in front, an excellent slalom hill, tow-serviced, encourages you to perfect your technique. If you are still what is politely referred to as a novice, you can make the most of golden hours wobbling over the practice slopes under the watchful eye of the ski-pro, but this is fun, too! At night the clever young manager organizes lounge parties with every gay game from horse racing to "Information, Please". You become one happy family until about eleven when everybody suddenly collapses like sleepy children. The last week in January, Chantecler stages a carnivalistic "Fête de Nuit" with costumes and fireworks, which are something to behold spilling over the soft white landscape.

STE. MARGUERITE STATION, 54 MILES FROM MONTREAL

Another of the fine hotels at Ste. Marguerite is the Châlet Cochand, predominantly French Canadian and a grand place to go to know these delightful people. Also a chance to take your college French out of cold storage. The Châlet is usually crowded with gay groups who know good food and wines as well as good skiing and come up to Valhalla Tavern for them. The Châlet's latest brain child is their rustic Alpine Hut at the top of Twin Mountain. A steel cable chair whisks you up here where you can have tea or lunch before your exciting run down.

Louis Cochand, local boy who made good in the Kandahar, is now pro here, after a season in Switzerland, where he says he went to learn to ski. This sounds pretty funny to anyone who has seen him throw himself down two tortuous miles of steep Mont Tremblant, reaching bottom a few minutes later, perfectly upright. All activities are illuminated for night fun and the Aurora Borealis is usually on full tilt, too, casting a festive glow over everything.

VAL MORIN, 56 MILES FROM MONTREAL

Like many another Laurentian hotel, gracious Far Hills Inn offers facilities for all Winter games in a delightful setting. But, more than the others, it has a wonderfully quiet quality which makes us look forward to our next trip up there to do not a thing but rest. It really relaxes us just to think of sitting on the wide stone terrace, high up over Mount Gilbert, overlooking the serene white hills that inspired Kipling's "Our Lady of the Snows". The air is brittle with dry cold and weighted with the tonic smell of cedar and spruce. It is so quiet that we can hear tufts of snow slide from the slippery pine needles. Below, on the long slopes, we can see the skiers—red, blue, brown and black blobs busily reaching their destinations. At five, a waiter brings a cup of strong, hot tea and we sip it, watching the rosy tinges of the setting sun over the snow.

For less weary souls, there is much activity tobogganing, sleighing and that lost art, snow-shoeing—besides, of course, very nice cross-country skiing. And, for speed, Hill J. C.

STE. AGATHE, 63 MILES FROM MONTREAL

Many prominent Montreal families have homes here so it is a favorite gathering place for the young smart set. Laurentide Inn, on Lac du Sable, run by the attractive Mr. Harrison, is always packed with ski enthusiasts who come by train or plane from Montreal. The ski lands hereabouts are considered by the knowing to be the finest in the Laurentians. Besides good slalom and jumping hills which are illuminated for night work, there are 100 miles of fine open trails through low brush land dotted with farmhouses. The East and West Trails, one ten miles and the other one and a half, are most popular. For the brave only is the David downhill, dropping 1440 feet in a mile. Like all French Canadian towns, Ste. Agathe is hockey mad and has thrilling games, well played in the local coliseum. For tamer sport it's fun to visit quaint neighboring villages by sleigh, stopping off at a friendly farmhouse for steaming pea soup to warm your return trip.

ST. JOVITE, 81 MILES FROM MONTREAL

The Wheeler family, well known and liked in these parts, has owned Gray Rocks Inn for two generations, building a reputation for its superb moose hunting, by plane far north, and for its excellent skiing. It's a seasoned, homey place, in wilder country than most Laurentian spots, which makes it wonderful for you who want peace with your skiing. You may stay at the hotel or in one of the nice small cabins close by. Sportsmen speak fondly of the Tap Room, dwelling with fervor on the ale. The 35-meter jump, fast downhill runs and some 125 miles of wide trails are strong attractions, as is Sugar Hill, a tremendous slope beside the Inn.

St. Jovite marks the end of the ninety-mile Maple Leaf Trail, which the Appalachian Club of Boston makes a regular yearly pilgrimage. They give it four days of constant skiing, stopping to rest in Ste. Agathe, Ste. Adèle and Val Morin. This is kingly sport!

Mr. Wheeler's brother, fancying dogsledding, has a hundred or more Alaskan and Siberian huskies which he races and sells to people like Admiral Byrd. He will let you ride behind a team of them for a quite different thrill. The handsome brutes are half wolf, with a tendency to chew each other, which is why they are kept chained far apart. But the puppies are lambs and you will probably take one of them home with you. Besides the skiing there are other temptations to lead the outdoor life, like tobogganing, skating, ice hockey and that droll Scotch game, curling.

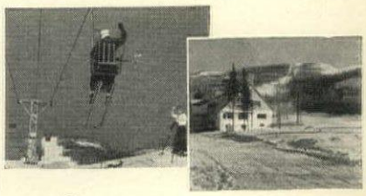
Whether you are still struggling with simple "snow plows" . . . or can take a Geländesprung in your stride . . . even if you can't ski at all . . . come to MONT TREMBLANT for a winter holiday equalling Europe's best!

To Skiers, MONT TREMBLANT offers *more* downhill "mileage." You're kept fresh for run after run because you needn't climb an inch! Step from MONT TREMBLANT's door to North America's longest Chair Ski Lift—4,900 feet in length, with a vertical rise of 1,300 feet. Ride up to eight of the sportiest trails in America—three of them with exciting drops of two thousand feet in two miles!

Not ready for "express train" running downhill? Then you can choose no better spot than MONT TREMBLANT to improve your technique! MONT TREMBLANT's new Ski School is under the direction of the world-renowned Hans Falkner—founder of the internationally-celebrated Austrian School at Ober-Gurgl. A few chats with Erling Ström in the ski shop will add infinitely to your knowledge of waxes, boots and bindings.

Even if you've never had a pair of skis under your feet, MONT TREMBLANT still offers all the delights of a Continental winter right in your own America! A few days in the bracing air of the Laurentians will bring the flush of radiant health to your cheeks . . . a new edge to your appetite . . . soothing relaxation to stormy nerves.

Choose accommodations to fit your taste and budget from MONT TREMBLANT's variety. Fifty rooms with private baths in the handsome new Lodge. Twelve de-luxe rooms; twenty-three rooms with adjacent baths in the smaller Lodge; a beautifully appointed eight-room cottage; forty cabins ranging in size from one to four rooms. Come up!



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MERRY MIXINGS

(CONTINUED FROM PAGE 33)

require them, the following wines—white chablis (of not an expensive type), port, sherry, claret and Madeira. On the sideboard, ready to add their final touch of flavouring—kirsch (excellent on fruit and vanilla ice cream), framboise (dribble a little of this over raspberry ice), crême de menthe, Grand Marnier (ever flavor a soufflé with this?) and Cointreau. These in pretty little flagons can be quite decorative.

STANDING AND LYING. In the care of wines and liquors, these commendable libations are of two classes—those kept standing up and those lying down. The standees include all the spirits—whiskies, gins, rums and brandies, a fortified wine such as Madeira, and the liqueurs. Some would exclude the Madeira and keep it on its side, lying horizontally, with other bottled wines. The standees do not require a cellar—any closet will house them perfectly.

Wine is laid on its side so that the wine can always touch the cork, thus keeping the latter in condition. A wet cork does not admit air. On the other hand, wine can become "corked" or cloudy. A corked wine, from a mouldy or defective cork, has an unpleasant taste. Hence a host first pours, smells and tastes a small portion before serving his guests. Some dry sherries, kept too long in bottle, acquire a "bottle" taste.

SCRUMPTIOUS DESSERTS

(CONTINUED FROM PAGE 51)

oranges in the refrigerator to chill a while. Later slice them crosswise in even quarter-inch-thick slices, doing so on a plate so as not to lose any of the juice. Take care not to disarrange the pieces so that the oranges may be reshaped to look like whole ones.

Arrange them in a shallow dish just large enough to hold them, and pour over them half of the caramel. Place in refrigerator to chill until ready to serve, and in the meantime prepare a few chopped pecans. Just before serving, trickle the rest of the caramel over the oranges; sprinkle with chopped pecans.

Sometime when you are giving a buffet party for a dozen or more people, make double the amount of caramel, arrange a dozen or more oranges on a large platter and prepare as above, but as an added embellishment, cover the oranges just before serving with a veil of caramelized spun sugar, ordered from your favorite confectioner. Lift it carefully from the box in which it arrives, and spread it over the entire dish of oranges and serve at once. I guarantee even the fanciest of fancy guests will be impressed.

PRUNES STUFFED WITH BLANCHED ALMONDS IN PORT. Soak 1½ pounds of large prunes overnight, having first washed them very thoroughly. Cook them in the morning in the water in which they soaked until tender and until practically no juice is left. Cool.

In the meantime blanch ¼ pound of almonds and soak them in cold water a while to whiten them. With a sharp knife carefully remove the pits from the prunes and replace them with the almonds leaving a little of the almonds sticking out so that they will show. Place the prunes, as you prepare them, side by side in a shallow enamel pan. Pour over them any prune juice you have left, and then cover the prunes with a good red port.

Simmer gently for two minutes, then lift the prunes carefully out one by one and arrange them symmetrically on a shallow dessert platter and pour over them the hot juice. If you have any blanched almonds left over garnish the prunes with them. Serve very cold. For six.

HAZELNUT SOUFFLÉ. It is necessary to serve two soufflés in order to have ten people served quickly enough. You will need for this ½ pound of blanched hazelnuts. These are procurable already prepared, but they may be prepared at home in the same way as you would blanch almonds. This must be done a day or so before you will need them and they must be allowed to dry out thoroughly in a warm place.

The morning of the day you will make the soufflés place the nuts in a pan in a moderate oven to toast slightly. Let them cool completely before putting them through the nut chopper or meat grinder. Use the medium cutter and put them through once, then put them through the second time using the finest cutter. This should make almost 2 scant cupfuls of powdered nuts.

When ready to make the soufflés, clarify enough butter to have ½ cupful. Put it in the top part of double boiler. Heat together 2 cups of milk with 1 cup of granulated sugar and add a split vanilla bean. Let it infuse a few minutes. Now add 6 level tablespoons of flour to the butter and place pan over direct heat on a low flame. Cook the butter and flour together without browning for about a minute, stirring with a wooden spoon. Then add gradually the hot milk, from which you have removed the vanilla bean. When thick and smooth, place over boiling water and stir in gradually the well-beaten yolks of 8 eggs. Add 3 teaspoons of vanilla.

Remove from fire and cool slightly while you butter two 2-quart baking dishes and sprinkle them inside with granulated sugar. Now fold into the custard the ground hazelnuts, and when well mixed fold in the stiffly beaten whites of 10 eggs, folding in first about a third of the whites, then the rest. When the whites have all disappeared, put the mixture carefully into the two dishes. Place in a moderate oven (325 F.) for about thirty-five to forty-five minutes or until well risen and brown on top. Two minutes before removing from oven, sprinkle the tops of them copiously with confectioners' sugar. Serve immediately, accompanied by a bowl of well chilled, slightly beaten cream and a bowl of confectioners' sugar. For ten or twelve.

APRICOT UPSIDE-DOWN CAKE. First light your oven, setting the heat regulator to register 375° F. Put ¼ pound of butter in an oblong baking or cake tin measuring 11 by 7 by 1½ inches. Place in oven just long enough to melt the butter, then remove from oven and add 1 tightly packed cup of light brown sugar, and spread it evenly over the bottom of the pan. Open a large can of halved pitted apricots and drain well, but save the juice. Lay the apricot halves, cut side up, on top of the sugar.

Now sift some cake flour and measure out 1 cup of it. Place in sifter and add 1 teaspoon of baking powder. Now separate the yolks from the whites of 3 eggs. Beat the yolks until very light, then add gradually 1 cup of granulated sugar. When very light and creamy add 5 tablespoons of the apricot juice, mix well, then sift and fold in gradually the flour and baking powder. Now beat the whites until stiff and fold them carefully into the mixture. Pour over the apricots and spread evenly, being careful not to fill the pan too full. It should not go quite to the top. If there is too much batter put the remainder in 2 or 3 small individual cake tins to be baked at the same time as the big ones. Place in 375 F. oven and bake about 35 minutes or until an inserted straw comes out clean. Keep in a warm place until ready to serve. Turn out upside-down on a large platter. Serve a big bowl of slightly beaten thick cream with this dessert. For six or eight.

BANANA BRAZIL NUT CREAM PIE. Grind enough shelled, but not blanched, brazil nuts in a nut grinder to produce 1½ cups of powdered nuts. Add to this 3 tablespoons of granulated sugar. Press this mixture over the sides of a pyrex pie plate. Next make a cream pudding in the following manner.

Mix together in top of double boiler 3 level tablespoons of cornstarch with 4 tablespoons of sugar. Add gradually, stirring constantly, 1 cup of scalded milk. Stir while cooking until very thick (about ten minutes), then thin with ½ cup of cream. When hot again, add slowly the well-beaten yolks of 2 eggs. Cook five minutes longer, remove from fire. When cold, flavor with vanilla and fold in ½ cup of cream, whipped stiff.

Put a layer of this (using half the mixture) carefully over the surface of the nut and sugar mixture, then peel and slice two ripe bananas and lay them symmetrically over the entire surface of custard. Cover the bananas with the rest of the custard and place in coldest part of refrigerator to chill thoroughly for several hours. Just before serving, the top may be sprinkled with praline powder made by grinding or pounding glacéed brazil nuts, then sifting them through the flour sifter. This is not essential, but it does look pretty. For eight.

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Hawaii

WHERE THE IMPOSSIBLE IS A MATTER OF COURSE

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And, while she was about it, Nature turned out other island perfections . . . Hawaii, Maui, and Kauai, which with Oahu form the four-island group comprising Hawaii . . . all easily reached by plane or steamer, each delighting with a rising climax of enchanting contrast.

Taken in any season, Hawaii delights the visitor with more variety, exciting entertainment, rest, and rejuvenation than he will find anywhere else . . . and does it so casually.

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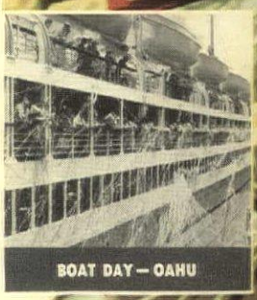
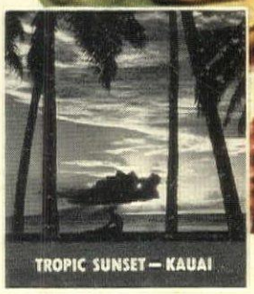


BOAT DAY — OAHU

BEAUTIFUL LOTUS — HAWAII

PHEASANT HUNTING — MAUI



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SECTION II

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GARDENER'S YEARBOOK

1940

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DESIGNING A GARDEN, PAGE 2
Richardson Wright analyzes the seven basic principles of garden design, showing the relationship between the house plan and garden plan.

HOW TO ENCLOSE A GARDEN, PAGE 4
The importance of walls, fences and hedges—How and where to build them.

FORMAL OR INFORMAL, PAGE 6
A clear explanation of axis, cross axis and terminus and their functions in garden design.

ANNUALS FOR THE NEW YEAR, PAGE 8
Garden expert F. F. Rockwell spots the cream of the 1940 crop. We show ten of the leaders in color.

GARDENS OF THREE FLOWERS, PAGE 10
A color display showing effective plantings of iris, azaleas and polyantha roses.

A COLLECTION OF GARDENS, PAGES 11-14
A photographic survey of various types of gardens at home and abroad, showing before and after views of rock garden construction.

AMONG THE NEW ROSES, PAGE 15
Six débutantes are introduced—in full color.

THE NEW PERENNIALS, PAGES 16-17
Another critical survey by F. F. Rockwell points out the most successful developments in this field. We show eight of the headliners in color.

DECORATING THE GARDEN, PAGE 18
Just what you've wanted—an article on the garden as a comfortable background for outdoor living.

STEPS AND PAVING, PAGE 20
Detailed diagrams and sketches give a full account of path and step construction.

POOLS IN THE GARDEN, PAGE 22
How to build a pool, where to locate it, and—most important—what to plant around it.

STONES AND STRATA, PAGE 24
Read this before you try your hand at building a rock garden. A complete study of styles, levels, plants.

SETTINGS FOR ARISTOCRATIC ROSES, PAGE 25
Garden plans for the horticultural hierarchy. Notes on protection, soil and proper culture.

WHY FERTILIZERS?, PAGE 26
A succinct explanation of ingredients and uses.

GARDENING IN FRAMES, PAGE 27
We point out the advantages of cold frames and hotbeds; the kinds of frames; what plants to grow.

WOES OF THE GARDENER, PAGE 28
Why don't your seeds come up? In this prologue to our discussion of garden diseases Richardson Wright gives you a few reasons why.

TREES, PAGE 29
Eight essential factors in the care of trees.

SIXTEEN OF THE PESTS, PAGE 30
House & Garden marshals its forces against the public enemies of the garden. A penetrating analysis of malignant bugs and methods for their destruction.

TEN OF THE DISEASES, PAGE 32
A continuation of "doctoring the garden", treating the less visible blights which destroy your plants.

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Designing a garden

The seven cardinal points to consider before you plant a shrub or sow a seed—The garden an extension of the house

GOOD gardens start the way successful houses begin—first comes a plan. Seven circumstances influence this plan—(1) the lay of the land, (2) size of the lot, (3) already existing features and natural characteristics, (4) the location and architecture of the house, (5) the neighbors or neighboring country, (6) your gardening interests, (7) what you can afford to make and maintain.

THE LAY OF THE LAND. Your garden site may be flat or rolling, rocky or wooded or cleared. It may lie behind the house (which is preferable) or beside it. It may be long and narrow or broad. It may be a corner lot or hemmed in by neighbors. It may slope down or it may slope up from the house. It may have several levels of which you can take advantage.

If it is flat you will want to divide it; if rolling or sloping, to use these changes of level by terracing. A certain amount of grading and drainage may be required in order to develop the plan and to provide the proper environment for plants.

Each garden site has its own peculiarity and needs special treatment. Because of this individuality of site, the owner has a better chance to make his garden an expression of his own tastes and interests.

THE SIZE OF THE LOT. Just as you can make even the smallest house a gem of architecture and its furnishings show the best of taste, so the smallest lot can be developed into an outstanding garden. The smaller the lot, the more does it suggest a formal plan. Every inch of space must be made to contribute its share of beauty, whether that beauty be the color and form of flowers in beds or the contrasting serenity of a little lawn. Make use of space, but refrain from filling it. In small gardens especially, we must avoid crowding.

In the small lot, scale is very important—the beds, the lawn, the pool, the paths, the garden furnishings and accessories must all be in proportion. No one of them should dominate the others. It is just as you place small furniture in small rooms. This principle of scale applies equally to the 40′ x 60′ lot and to the estate of many acres.

There should be a proportion, too, between house and garden. The size of the house (unless one is a fanatical gardener) can determine the extent of the property to be given over to cultivation.

EXISTING FEATURES. What you find growing on a place, especially trees, may influence your plan. If they are important, they can be featured and made focal points. Or you may find many rocks, which would influence you to make a rock garden or to use the stone for division walls and supporting terraces. Or the feature may be a brook, which would naturally lead you to develop it into a water garden. Or, again, the feature may be a view, in which case you would want to frame it with trees and shrubs so that its distant enchantment may play a part in the garden picture.

LOCATION AND ARCHITECTURE OF HOUSE. The successful house and garden are planned together. The architect and landscape architect or the architect and gardening owner should work together from the beginning. The garden should never be an afterthought. The success of the architecture of a house depends on its immediate garden surroundings. A good house is worthy of a good setting.

Today most houses are planned so that the living and playing are in the rear. Real estate restrictions regulate the distance the house stands from the street and from neighboring property lines on each side. These open areas give chance for planting. It is usual for the greater area to be behind the house, and there the garden should be laid out as an extension of the rooms which face it. Later we shall come to that idea of rooms.

It seems logical that a formal type of house should be surrounded by a garden that is formal in character. The lay of the land and existing features may not permit this. In that case the immediate surroundings are fairly formal and make a transition into more distant informality.

NEIGHBORS AND NEARBY COUNTRY. Americans are just beginning to realize the value of garden privacy. There was a time when to fence or hedge or wall in a garden seemed undemocratic, un-American. Fortunately, we have recovered from that idea.

We also realize that gardens must have background, that objectionable views should be planted out and fine views preserved. While you must take neighbors and nearby country into account, a good garden, like charity, should begin at home. It is what *your* house, *your* lot, *your* personal taste suggest, and not what is the prevailing style of the neighborhood, that should decide the kind of garden you make.

YOUR GARDENING INTERESTS. While America is just now coming into its gardening manhood, the amazing growth of the garden club movement and its attendant benefits is fast producing a large body of knowledgeable gardeners. They know what they want. They may be interested in wild flowers or in roses, or in trees and shrubs, or in alpine plants or herbs or water gardening. These interests will naturally influence the type of garden. The garden will be planned to accommodate them.

In the past many professional landscape designers were apt to disregard the interests of the owner. They were interested only in giving the house what they considered to be its proper setting. Landscape architects, too, are being educated. Some of them realize that their clients know almost as much about gardens as they do and they are taking advantage of these interests and including them in their designs. It must be remembered, however, that planning a garden pattern is one thing and gardening, or the pursuit of floriculture and horticulture, another. Without a plan even the best and the most painstaking gardener can go wrong.

COST OF MAKING AND MAINTAINING. Purse, time and physical strength should decide the size of the garden. If you cannot afford a gardener, then make no more of a garden than you yourself are able to take care of. If you cannot afford to develop the whole plan at one time, then budget the work.

Besides this question of labor and maintenance, you must ask other questions: Will you be growing vegetables, fruits and flowers for cutting? Will you be saving space for games? Is the soil suitable for the kinds of things you want to grow? If it is unsuitable, then you must either change your soil or change your choice of plants.

While the urge to get out and dig may be overwhelming, remember that the first essential is to get the skeleton of the garden into

shape—grading, provision of top soil, drainage, the laying down of paths, the building of its enclosure—wall, fence or hedge—provision for watering. These are comparable to the structure and plumbing of a house and come first. If the soil is poor, take time to improve it. If focal trees are to be planted, they should go into the first phase of the budget.

Again, one may only make part of a garden this year and other sections afterward—say, the foundation and terrace planting now and flower beds, lawn, pool, etc., later.

As the garden extends you must calculate on how it is to be maintained. Or, more exactly, who is going to maintain it. Like houses, gardens can soon get out of hand. Good housekeeping should extend to the property line. Consequently, the cost of maintenance must be figured and the figure decide both the size and the kind of garden you make. Some types of planting—trees and shrubs especially—require a minimum of care. Many flowers demand constant attention if they are to escape pests and diseases. If you aren't able to take care of them or cannot afford a gardener, then it is the better part of wisdom to do without them.

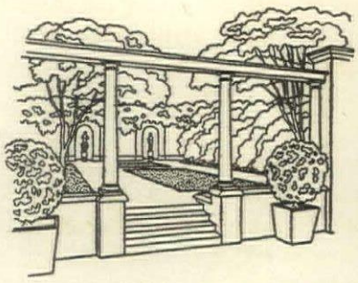
GARDENS AS ROOMS. In talking with professional garden designers, we hear them use such terms as axis, cross-axes, focal points, termini. But before we explain these, let us try to approach garden planning from a human aspect.

Gardens should be an extension of the rooms of the house. Now a house has various kinds of rooms, each devoted to its own purpose. The entrance has one character and use, the living room another, the kitchen still a third. Compare the parts of a garden to these three—the area in front of the house as it faces the road or street is the entrance and should have some of the impersonal character found in an entrance hall. The flower garden and lawn behind a house are comparable to the living room; the vegetable garden and drying yard to the kitchen.

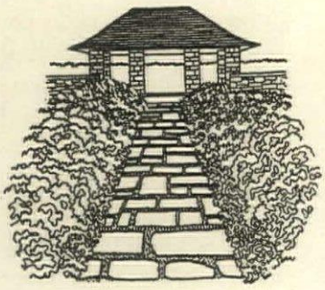
In making the preliminary studies for a garden, we soon find that it begins to become real when we assign these functions to various areas. Moreover, by dividing the property into rooms of different character, we give the whole plan diversity of interest—the same diversity of interest we have when we pass from an entrance hall to a living room and then to a dining room and finally make our way into the kitchen and laundry.

DIVIDING WALLS. In the house the room division is made by walls, in the garden, by fences, hedges, arbors and low walls or by changes in levels, or by the intervention of lawns. Or it may be gained by making the immediate planting of the house formal and the rest informal. Garden walls and fences near the house should reflect the style of the house architecture, whereas informal areas and vegetable gardens can be more rustic. The same discriminating taste that goes to make up a good room goes to make a good garden—use the right materials in the right places.

STARTING THE PLAN. First measure the property. Get some section scale paper and lay out the (*Continued on page* 34)

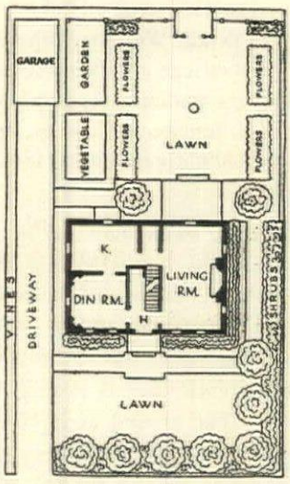


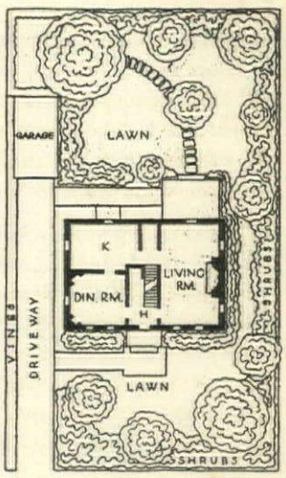
Different levels give diversity of interest to a garden. They may be marked with walls, hedges or steps



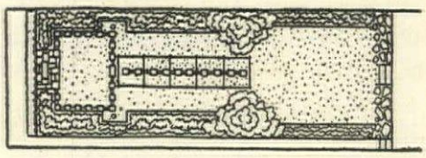
A desirable view in this garden is focused by the direct path and framed by the summerhouse pillars

Formal and informal plans for small places — Making rooms

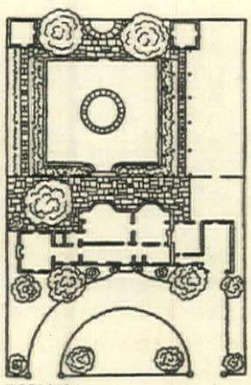




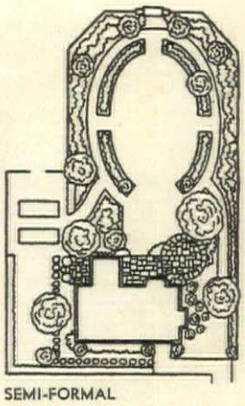
These two garden plans, designed by Charles Downing Lay, landscape architect, show how both formal and informal gardens can be applied to the same house plan. In the formal design the house rooms are matched by corresponding rooms in the garden



In this long narrow plot three distinct rooms are planned—a flower-bordered lawn, then a division of masking shrubs leading into a pergola garden, and finally into a paved garden at the rear



FORMAL



SEMI-FORMAL

INFORMAL

These three plans represent three types of garden plans—a formal, balanced design; a semi-formal oval surrounded by informal planting; and, to the left, an informal pattern where the only formality is adjacent to the house and, naturally, in the vegetable garden.

Lay of the land and architecture of the house will decide which style, formal or informal, the garden will be

How to enclose the garden

HAVING stated the general preliminary steps to making a garden plan, let us take them up in detail. We start with methods of enclosure to give privacy, see how these can also be made to conserve desirable outside views or exclude the undesirable; and how, within the garden, to take advantage of differences of level in the ground as we find it, or as we can change it slightly to suit our ideas of what the finished garden should be like.

WALLS, FENCES AND HEDGES. In any building in or around a garden, it is better to use local material. If you live in a stony country use stone. If stone is scarce, brick is the second choice so long as it fits the house architecture and your purse; and, after brick, the variety of fencing and then the green walls made by hedges.

The purpose of such outside enclosures is to mark property lines, deter trespass and afford a background and protection for plants. Fences and walls also provide a support for vines and espalier fruit and flowering shrubs. These walls and fences and hedges, with the possible exception of those erected to prevent trespass, need not be forbiddingly high or dense.

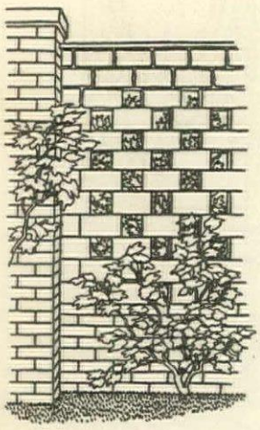
Within the garden will be other fencings, smaller in scale and lower, by which the various divisions of the garden are separated. In order to assure harmony, these should have the same character as the outside enclosure. That is, if your garden is surrounded by a stone wall, the lower walls should be stone and not brick. Don't use too many kinds of materials; don't mix too many kinds of textures in your garden structures.

This does not apply, however, to living walls. Thus the boundary might be marked by a stone or brick wall or a wooden or iron fence and the subdivisions marked by hedges. Harmony is necessary to the rhythm of garden design; and at times contrast, too, is necessary.

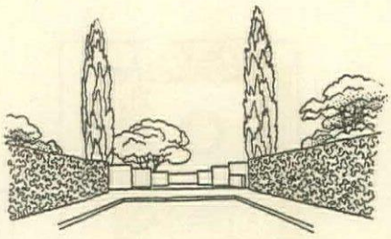
To illustrate even a very few of the types of walls and fences would fill more space than we have at our disposal. Study other gardens in their actual settings and in books and select the one you like best, which fits your type of house and site and budget. There is nothing nobler than a stone wall, nothing can be more dignified than a brick wall or a wall of brick or stone pillars with panels of fencing, rustic or decorative, between. Again, some of the splendid wooden fences of New England and the South or some of the simplest cottage palings may be your choice.

Hedges can be of two kinds—clipped and natural. A clipped hedge, with its trim lines, fits the architecture of most houses. On the other hand, on a country place or for an informal garden, shaggy hedges and naturalistic borders, whether of evergreen material or deciduous, whether of flowering shrubs and trees or the various greens and styles of growth found in box and spruce, are eminently suitable for this type of informal planting.

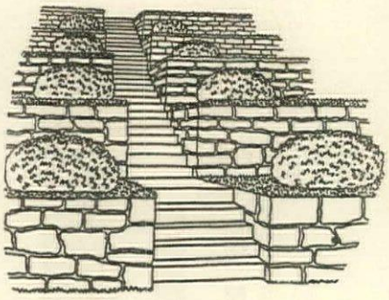
PLANTS FOR ENCLOSING. For a 4′ trimmed or unclipped hedge, suitable for many suburban places, try glossy abelia, *A. grandiflora;* five-leafed aralia, *A. acanthopanax sieboldianus;* barberries Korean, Mentor, etc., *Berberis koreana, mentorensis, thunbergi;* box, *Buxus sempervirens;* dwarf burning bush, *Euonymus alatus;* Japanese holly, *Ilex crenata microphylla;* Amur privet, *Ligustrum amurense,* and Regel's, California or European privet; Norway spruce, *Picea abies;* white pine, *P. strobus;* English cherry-laurel, *Prunus laurocerasus;* Douglas fir, *Pseudotsuga mucronata;* Rugosa roses; Persian lilacs; short-leaf English yew, *Taxus baccata adpressa,* and Japanese cushion, Hatfield and Hicks yews; pyramidal arborvitae, Siberian arborvitae; two of the *Tsugas—canadensis* and *caroliniana.* All these make sturdy hedges.



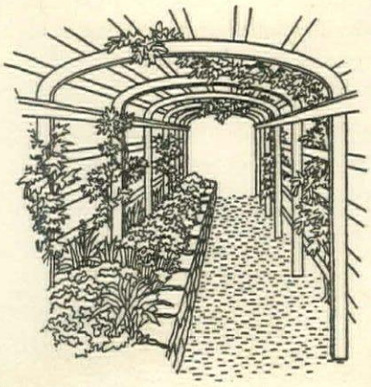
Of all the kinds of high brick or stone walls, the most interesting leaves occasional small openings for air currents



Matched columnar trees and a graduated hedge can frame a view. Tall hedges placed at each side lead the eye up to it

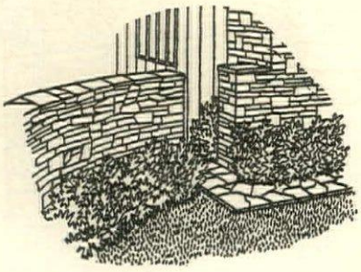


Plant a steep slope to soil-holding plants or else terrace it with stone retaining walls and stairs to keep its shape



Where an arbor runs along sloping ground, build a retaining wall below or make a raised bed along the lower edge

A long, narrow lot can be given even greater length by beds and path extending to a single terminal summerhouse



It is often possible for the garden wall to be built of the same stone or brick as the house, in this way uniting them

Walls, fence and hedges outside and inside—Plants for each kind—Framing views within and without—The garden's motif

Taller hedges—6′-8′—can be made of gray birch, Siberian peatree, European hornbeam, cockspur thorn, European beech, honey locust, Japanese holly, California and glossy privets, osage orange, Norway spruce, white pine, Lombardy poplar, Douglas fir, shingle oak, glossy buckthorn, Hungarian lilac and common lilac, English yew, Canadian and Carolina hemlock and blackshaw.

Hedges that bear colored fruits can be made of barberries, bittersweet, clematis, Washington thorn, Tatarian honeysuckle, firethorns, rose species, yews, arrow-wood and nannyberry. Those with colored foliage include Japanese, red-leaved and purple barberries, the silver red cedar, dwarf Alberta and Koster blue spruces, and white poplar. Many of these add winter beauty.

Vines for fences would list all the climbing roses, clematis, actinidia, bittersweet, lighter ampelopsis and honeysuckles, Chinese fleece vine, kudzuvine, and glory vine. On walls and trellis, you can grow wisteria, ivies, thicker ampelopsis such as Virginia creeper, bignonia or trumpet creeper and the more vigorous honeysuckles. Some of these have to be supported by trellis or wires.

Shrubs to espalier on walls include the various fruit trees and such flowering plants as *Forsythia suspensa, pyracantha,* the twisting species lilac, *Syringa Hers,* the climbing roses, *Kerria japonica,* laburnum, dwarf Japanese yew, weigela, *Buddleia magnifica, Abelia grandiflora,* Japanese cherries, rock cotoneaster, Japanese quince and flowering crabapples.

FRAMING THE VIEW. Lucky is the man who has a view *from* his garden. He should frame it, make it a part of his own property. This is done by various devices—he can lead the foot and eye to it by paths and hedges, he can pronounce it by leaving an opening at its most advantageous point, he can place a summerhouse where it commands the vista. If he owns a woods, an allée, long and invitingly green, can be cut through the trees.

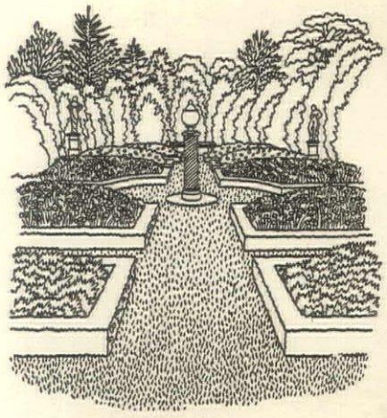
Undesirable views are planted out by tall, fast-growing trees and shrubs. Or the ground can be graded up at that point and trees and shrubs set on this elevation.

But, returning to desirable views, what if no such outside panoramas exist? Then you so lay out the paths and planting that you create views *within* the garden. This may use a long, uninterrupted central path arched with roses or clipped evergreens, or, in an informal garden, it may be created by groups of shrubbery with intervening stretches of lawn. Where the center of the garden offers the apex of its attraction, then interest should lead to that. It should be "played up" and made a major focus of the garden.

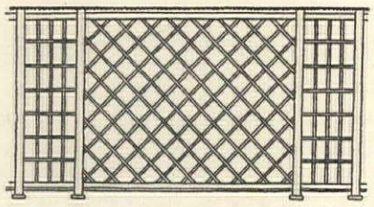
UNEVEN GROUND. At the expenditure of great money and labor any uneven site can be graded to suit a preconceived garden plan, but it is better to take advantage of an uneven property and make it interesting by some simple device. The very steep slope can be terraced with retaining walls or else simply planted to rough vines—honeysuckle and sprawling roses such as *R. wichuraiana* and Max Graf or soil-holding iris. Retaining walls create terraces and on these the beds and borders are laid out.

Unevenness can be compensated visually by other ways—plant tall shrubs at the bottom of the slope or run raised flower beds along the lower edge. We illustrate it here by an arbor on a slope with a compensating elevated flower bed.

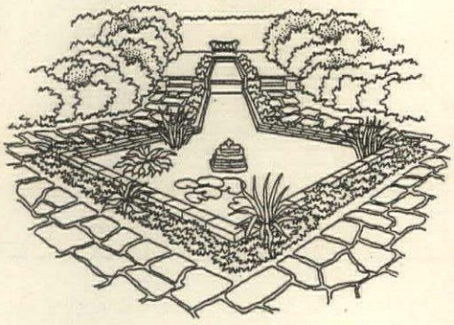
MOTIF. A motif is as necessary to a successful garden plan as a theme is to a successful piece of music. Whether the design be drawn by a professional landscape (*Continued on page* 34)



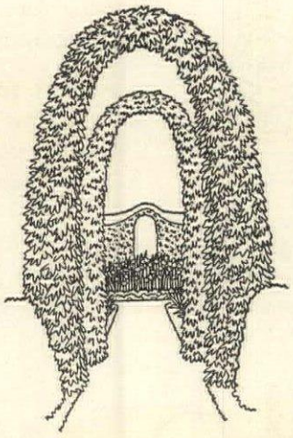
Where space permits, it is desirable to give a formal garden the contrasting background of informal planting



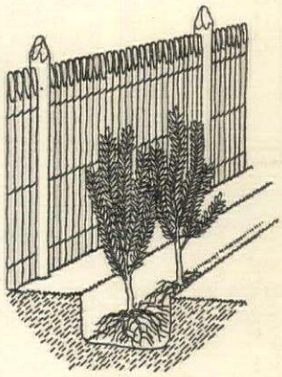
Backgrounds and divisions of gardens may be marked by lattice work. Panel effects such as this will prevent monotony



Even in small gardens a path can lead from a pool to a terminal seat, giving effect of considerably greater length



While succeeding evergreens in flowery arches seem to interrupt a view they really succeed in framing it pleasantly



Of all enclosures, a hedge against a fence makes the coolest garden background. Note how the hedge is planted

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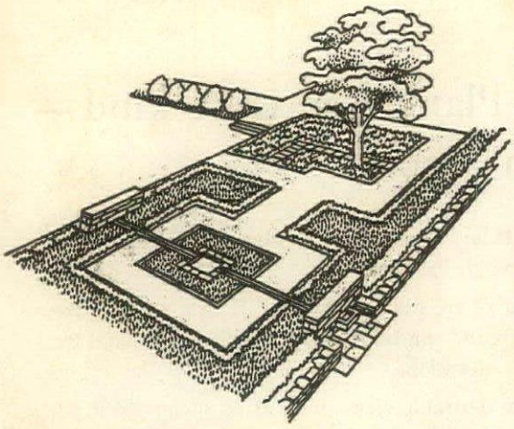
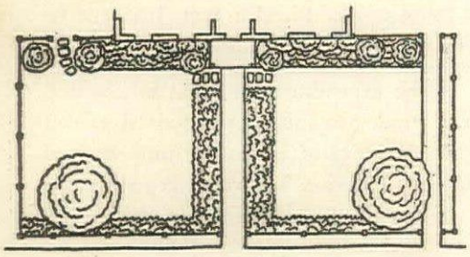
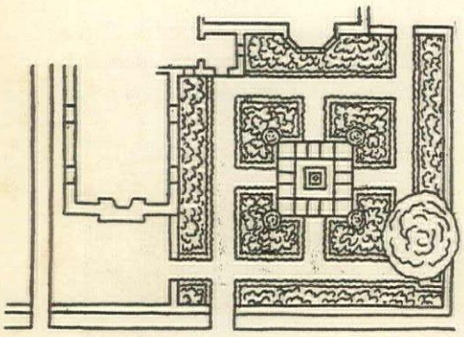
Formal or informal?



In this little formal modern garden part of the plan is balanced each side of a main axis, and partly asymmetrical. The cross path and slim water canal provide the major cross axes



A formal garden is one in which the parts are symmetrically balanced. This is the plan here, although the positions of the trees and corner path vary slightly for a pleasant effect



This formal garden is laid on an axis from a bay window. The crossing of the paths is marked by a paved area. Placed at one side, a solitary tree relieves the plan's monotony

In the bright lexicon of professional garden designers are found certain terms, representing certain fundamental principles which underlie all good garden planning, whether it be the grounds of an ancient palace on an Italian hillside or a flat plot on an Illinois prairie. Axis is one, cross axis another and terminus a third.

An axis is a line drawn down the length of a plot. Cross axes are drawn at right angles to this. These are the backbone and arms of the garden structure. A terminus is the spot where these axes end.

PLOTTING AXES. We have suggested that, before you put a pencil to paper in your garden plan, you stand at important doors, windows or terraces and porches and visualize where and how your garden is to lie from these vantage points. Instinctively you glance from where you stand to the farther property line. You are visualizing the main axis. When you begin to see cross paths dividing the garden into sections, you are visualizing cross axes. When you imagine a summerhouse or a noble tree at the end of the main path and a seat or wall fountain or bit of statuary at the end of the cross paths you are placing termini. The purpose of what you place at the end of these axes is not alone to end them gracefully, but also to lead the eye and the foot as well to them. They are, to bring in another term, focal points.

FORMAL DESIGNS. But, you say, these straight lines inevitably would make a formal garden and my land calls for an informal treatment. Once more we have to define terms—what is a formal plan and what informal? A formal garden is one in which the parts are symmetrically balanced—they lie each side the main and cross axes. This is called bilateral symmetry and the resulting garden is a square or rectangle.

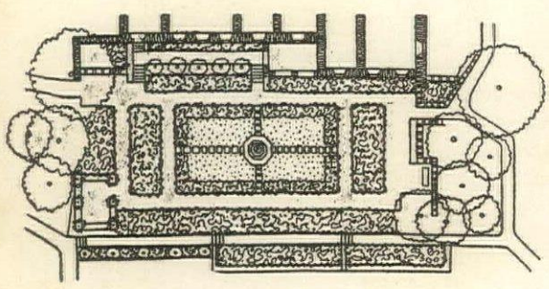
Another type of symmetry is radial, where the center of the plan is a circle instead of a line and the parts are repeated in expanding rings like the ripples of water when a stone is dropped into it. Thus the center of the garden may be a circular pool and the surrounding beds circular. Or the paths may lead from this central point like the sections of a star. In each of these the symmetry is bilateral—each half balances the other.

Even designers of modern formal gardens use an axis and cross axes as the skeleton of their plans but disregard them when they lay out their areas of lawn or groups of shrubbery.

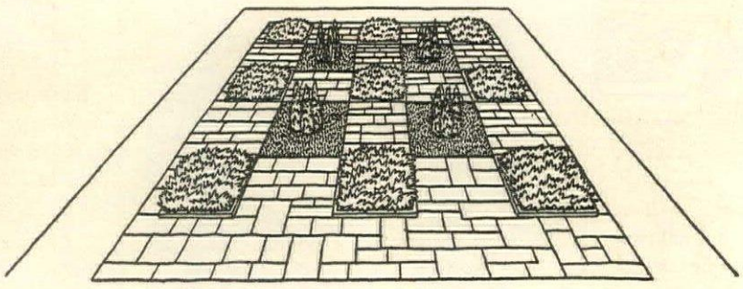
It is generally held that for small areas—a city or suburban backyard, for instance—a formal plan is advisable.

INFORMAL DESIGNS. But what if the lay of your land does not permit a formal plan or your own tastes call for informality? You will find balance in the best informal plan—less obvious, perhaps, and worked out in rough masses of shrubbery rather than in a ground pattern, but still definite plan.

In an informal plan we do not presume to copy nature. We should study it for inspiration, for the plants we find growing in certain groups or locations, and then, guided by this knowledge, make a plan to include them. The plot will soon become subdivided into a wild flower section, an open lawn, a group or groups of evergreens, then groups of shade trees and shrubs. The structural features may be roads, paths or a brook, avoiding



The various divisions of a formal plan by axes and cross axes are shown by this design. At the farther side the main axis gives approach to steps thus adding interest by a change of levels



Whereas in England modern designers seem to be reviving the old informality of Humphrey Repton, the French modernists have been going in for patterned gardens like this

How the garden skeleton is made on axes and given a skyline—Texture and color

straight lines in their planning. On this skeleton the various subdivisions of the informal garden are laid out.

HEIGHTS. In planning a formal garden one is dealing principally with flat planes. Changes of level, terraces and communicating steps, formal or informal hedges, background planting and the accents given by specimen trees are the only heights that have to be considered since the design is mainly on one plane.

In planning an informal garden, where the land rolls and dips and the design is less obvious, we make use of heights—skylines—heights of trees grouped together, shrubs in irregular masses. The informal plan must always be visualized vertically.

Many garden makers, of course, do not start from scratch. There are trees and shrubs on the place, often stuck around as specimens. What then? If the house and land call for a formal plan these can be used for focal points or moved to serve that purpose. If the site calls for informal treatment, you may have to add other shrubs and trees to create naturalistic groupings. If, on the other hand, the site is heavily wooded—all height—then your problem is to cut paths and vistas and create contrasting areas of lower planting or even, for instance, pleasant open glades and stretches of green turf.

TEXTURE AND COLOR. Anyone who gives even a fleeting glance at nature realizes how much texture and color create beauty. Consider the texture of various kinds of stones, the texture of foliage in the mass, the texture of the growth beneath trees. This texture must be carried through by whatever we place beside it. Paths through a woody site are not made of brick but of stepping stones. Slopes are climbed not by mathematically direct flights of steps but by gradual ramps, informal in character, held in place by logs.

The same suitability of texture is carried on in grouping trees and shrubs. We do not plant a flaming maple amid evergreens, although we may use the evergreens as background for the maple.

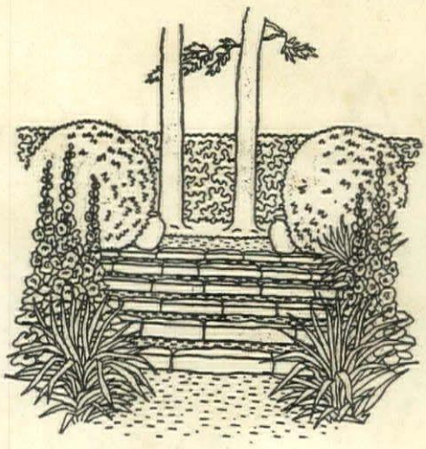
In both formal and informal schemes it is a rule to keep strong colors at a distance, medium colors in the middle ground and soft colors in front.

AVOID DABS. The planting plan of any garden should avoid dabs—dabs of plants and dabs of color. Specimen plants used as specimens have their place. They serve as accents or as terminals to views. Otherwise shrubs should be grouped or planted to make hedges.

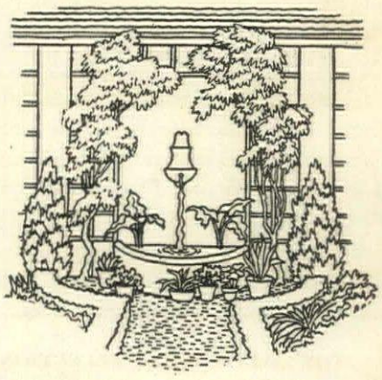
Although it may sound contrary to the advice just given, also avoid crowding. A garden is successful as much for what is left out as for what goes in. The time to make this strict selection is when you are drawing the plans. If you are planting small trees and shrubs, allow space for their mature growth; otherwise in a few years you will have to take out half of them.

In the short space of the last six pages, we have tried to set down some of the general principles on which good garden planning is based. If you feel inadequate to the task, call in a landscape architect to settle your main problems.

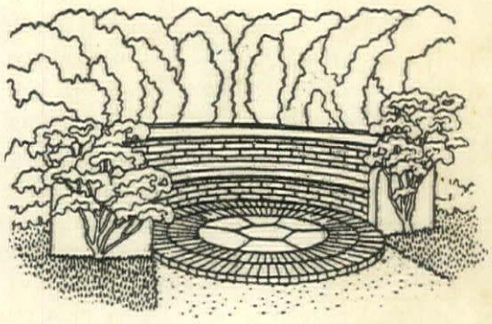
Further along we shall consider details of garden structure, paths and steps, accessories, pools and fountains and the designing of rose and rock gardens.



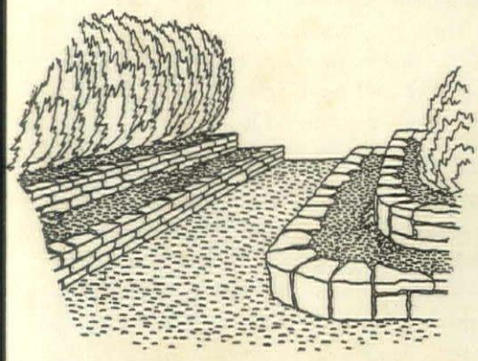
Here two balancing trees have been used to end a path. Low stone steps and the clipped bushes each side accent and frame the picture



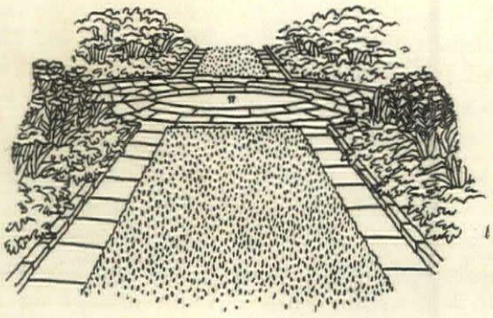
A wall fountain and its basin make an ideal terminus for a path. Low clipped hedges repeat the design and bound it, vines soften it



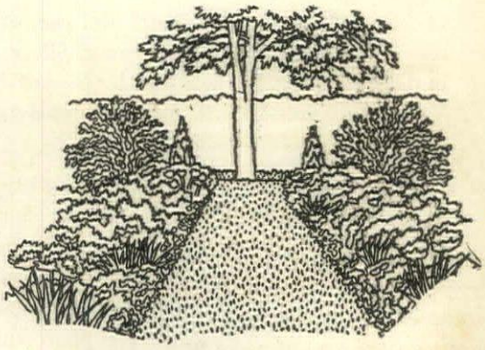
Often the end of the path comes to a seat—a simple bench or an architectural design such as this. Give it background of tall shrubs



An unusual balanced arrangement of terrace beds is surmounted by hedges. Flowers in succession of bloom fill the terraces with color



The main axis should not be interrupted by any high object or structure. Use a pool, sundial, bird bath or a simple stone paving here



This is an example of how an existing focal tree determined the plan of the garden. A wide grass path and flower borders lead up to it

Annuals for the new year

House & Garden presents its appraisal of the desirable novelties — Described by F. F. Rockwell

WITH the advent of 1940 catalogs the gunning season opens for new annuals. Let me say at the start that the veteran flower hunter whose chief aim is to bag a brace or two of sensational *rarae aves* to exhibit to his friends is going to return with a slimmer bag than usual. There's nothing new in the annual thicket this year quite so dramatic as a red morning glory or a yellow petunia—but there are a number of much more practical value to the gardener, and a few which, I venture to predict, will at once establish themselves in the permanent all-star list.

And, after all, this is much more important to most of us than a continuous stream of "gold medal" novelties that are the sensation of a season and then drift unheeded to the vast Sargasso of forgotten varieties. Flower-of-the-year selection committees can tell us what we should grow, just as book-of-the-month clubs can pick out what we should read—and their efforts unquestionably have a certain value—but the real test comes later in the practical trial grounds of a million gardeners.

THE ALL-AMERICA SELECTIONS. The task of the judges whose duty it is to pick out each year the new annuals that to them seem most promising is always a difficult one. This year, because of a delayed Spring, an unusually widespread and prolonged drought, early frosts and the fact that there were no really outstanding candidates, their task was made doubly hard.

No gold medal was awarded for 1940 introductions; but in this connection it must be kept in mind that the All-America Selections Committee is no longer throwing these highest awards around as promiscuously and free-handedly as it did at first.

Petunia Cream Star, about as simple and dainty a little flower as one can imagine, walked off with a Silver Medal and the highest number of points (87) given to any new annual in this year's trial. In my own garden a short border of this variety along the edge of a rock wall attracted more attention than any other flower and was a delight for weeks on end. Unlike most petunias, it is remarkably uniform and true to type, both in growth and flower. About a foot high with somewhat more of a spread, each plant "stays put", and the sides as well as the top are studded with the creamy white, starry blossoms. It's a permanent acquisition to the list of good edges and low masses.

Petunia Glow, also dwarf and compact in habit, is a bright rose red with lighter throat, given a Silver Medal with 101 points in the 1938 trials, but held over for lack of seed. It is a fine petunia, but in my opinion it will make not nearly so valuable an addition to the garden as Cream Star.

The humble ageratum, with the variety Midget Blue, captured 61 points and a third Silver Medal. Those who have heretofore bought "dwarf" ageratums, only to have them spread all over the place, will be interested in this true dwarf. It is a really small plant which will grow less than five inches tall with a spread of about a foot—"the truest of dwarf ageratums".

AT HOME IN HOLLYWOOD
February shows you background for a famous film beauty—in full color, Virginia Bruce's Colonial home

SWEET PEAS THAT WILL GROW. This year's last Silver Medal goes to a new sweet pea, Spring Flowering Rose Pink. A similar variety, Spring Flowering Blue, received a Bronze Medal; and still another fine sweet pea—Spring Flowering Lavender—was awarded an Honorable Mention.

The important thing about these sweet peas is that they represent a distinct new *type*, intermediate between the Winter-flowering greenhouse type (which is also grown in gardens) and the Summer-blooming Spensers. It seems to the writer that these three varieties should have been considered as a group, and given some distinction greater than that accorded them.

As I saw these new sweet peas growing (cool) in the greenhouses of the introducers, they were entirely distinct, and marked by an astonishing vigor of growth and an exceptionally long season of bloom. From the records available they promise to provide what hundreds of thousands of gardeners have been looking for—a modern sweet pea that will really grow under average garden conditions, where the Spensers fail so frequently that many lovers of this delectable old-fashioned flower have in despair given up trying to grow them. Unfortunately, my own seed for testing arrived too late to give them a fair trial, especially with this season's early prolonged drought, but even so they produced some flowers where the older types would not. It is too early to make predictions, but I hazard the guess that time will show this Spring-flowering or intermediate type of sweet pea to have been 1940's most important contribution to the collection of new annuals for American gardens.

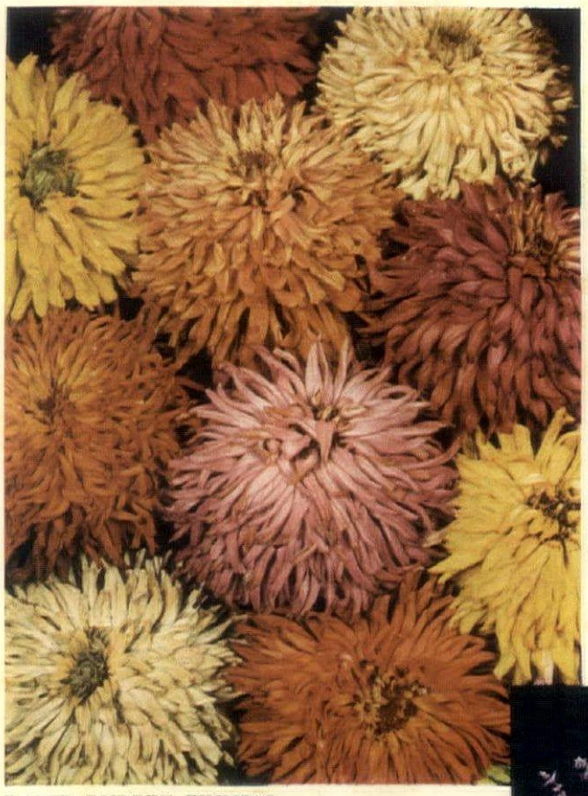
THE BRONZE MEDAL WINNERS. Three other flowers—in addition to the sweet pea already mentioned—were considered worthy of bronze medals. First is a rust resistant "snap" of intense rose pink, yclept Rosalie. In the trials where I saw it, it was just another antirrhinum, but it is considered by experts to be an extra fine florist's cut flower.

Scabiosa Heavenly Blue is a real gem. Growing but a foot and a half tall, its azure, medium-sized flowers are produced uninterruptedly. In my garden they continued long after first frosts had ended most annuals. It's a "must" for the cutting garden.

A fine companion for this new scabiosa is marigold Limelight, a pale primrose yellow. These two, together with salvia Royal Blue (Honorable Mention) are shown in color (same picture) opposite. This new salvia is earlier and more free flowering than Blue Bedder, and I can unhesitatingly recommend it.

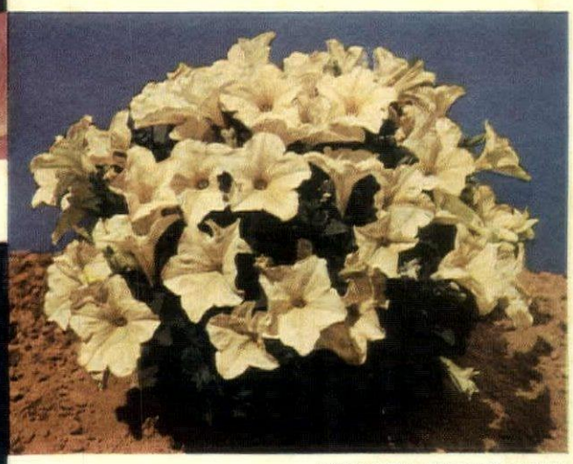
HONORABLE MENTIONS. Other honorable mention winners are aster Rose Marie, a wilt-resistant rose pink Early Giant; convolvulus Lavender Rosette, a captured North African wild species of dwarf growth; and marigold Yellow Pigmy. The latter has a real future. The row of it in my garden was 100% uniform (most unusual for a new marigold), with the dwarf compact bushes, as even as if sheared, continuously covered with its lemon yellow French double marigolds nicely spaced against the fine foliage. This flower is one of the most satisfactory edging plants I have ever grown. (*Continued on page* 35)

Ten of the new annuals alert gardeners will be growing in 1940



DAVID BURPEE ZINNIAS

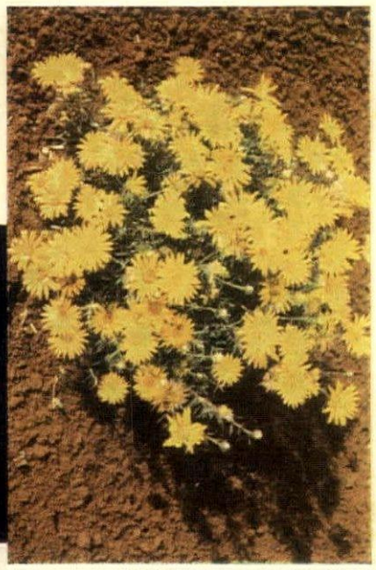
SWEET PEA ROSE PINK



PETUNIA CREAM STAR

SCABIOSA DWARF HEAVENLY BLUE

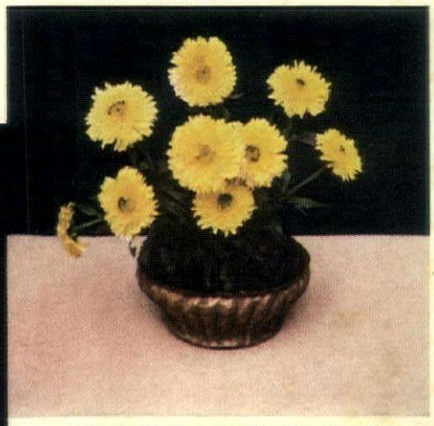
PETUNIA GLOW



XANTHISMA TEXANUM

FANTASY ZINNIAS

MARIGOLD YELLOW PIGMY



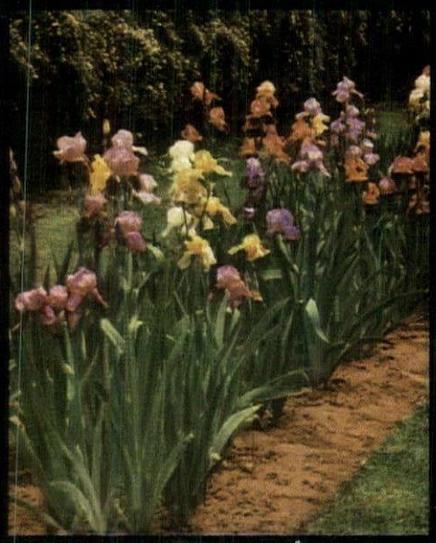
CALENDULA YELLOW COLOSSAL

NASTURTIUM FIESTA

KODACHROMES FROM BURPEE, FERRY-MORSE, CASSEBEER

Gardens of

Polyantha Roses for edging



Border for new Iris

Azaleas for a woodland site

Iris grouped by colors

Massed Azaleas by driveway

Rose planting for an arbor

three flowers

Polyantha roses used for edging the base of shrubbery groups are a departure from the usual perennials at the feet of shrubs. A contrasting foliage background throws the flowers into relief. Besides the polyanthas, both large- and small-flowered, other low-growing kinds can be used for this purpose—*R. rouletti, R. lawranciana,* Tom Thumb, the new Pixies and Gold Star.

A special border for new iris is the way to introduce such novelties into the garden. Here their color effects can be studied and later they can be moved into perennial borders.

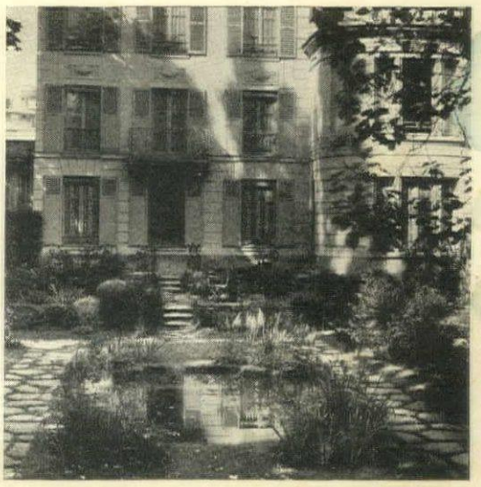
Iris grouped by colors is the most effective way to use these plants. Either they are contrasted, say a purple and a yellow, or blended together—the coppers and reds, the blues, the various yellows. Both trial bed and massed plantings are in the garden of Frederick Cassebeer.

Azaleas enjoy semi-shade in a light woods and thrive there if the soil is acid. Coming in a wide color range, they make a brave display, as in Lambertus Bobbink's collection at Rutherford, N. J. Azaleas and iris pictured by Cassebeer.

Massed azaleas, where the soil is congenial or can be made so, are a perfect solution for driveway planting. The hardy evergreen kinds come in scarlet, purple, red-purple, flame-colored, pink, lilac, orange-red, deep rose and snow white, in both bushy and upright forms. This view, again, is from Mr. Bobbink's garden.

Rose planting around an arbor should be such that the bushes give constant flowering. For this purpose use hybrid teas and, more constant still, the floribundas, which are suitable for bedding effects. One might even keep such a planting to a single theme of one favorite rose color—all pink, all red, all white or all yellow. The Kodachromes of this and the edging roses are shown by courtesy of Jackson & Perkins.

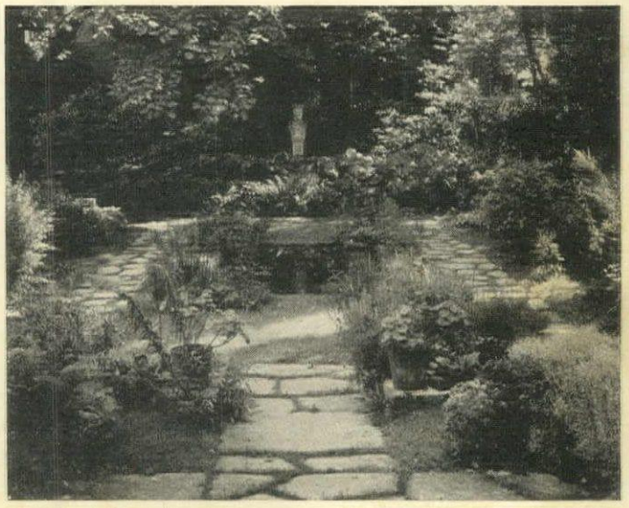
An English paved garden in ancient Versailles



The garden of George Truffant at Versailles is more English than French in some parts, it being one of the first gardens to use stone paving

SILVIA SAUNDERS

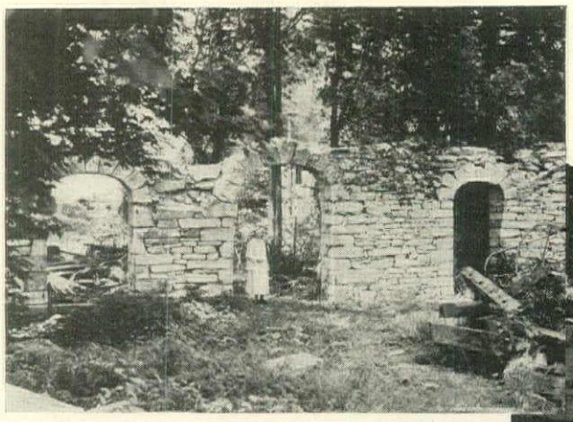
Though first made forty years ago, the garden has been changed and altered into its present shape. Irregular clumps and rows of flowering plants and shrubs contrast with straight-line flagging



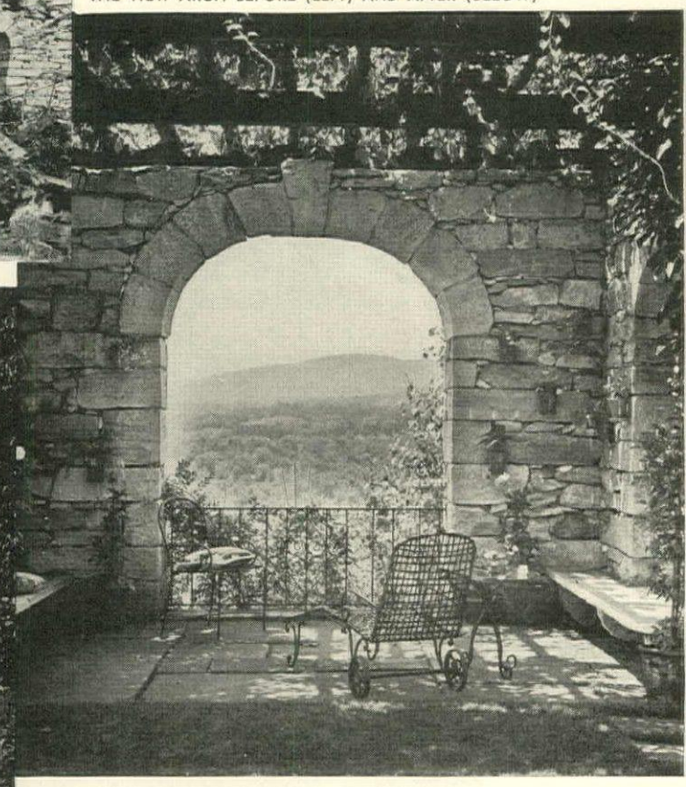
In addition to this English garden, M. Truffant's place also contains an outstanding rosery. M. Truffant is known both as a designer of gardens and as an authority on soils and plant diseases

On a New England hillside

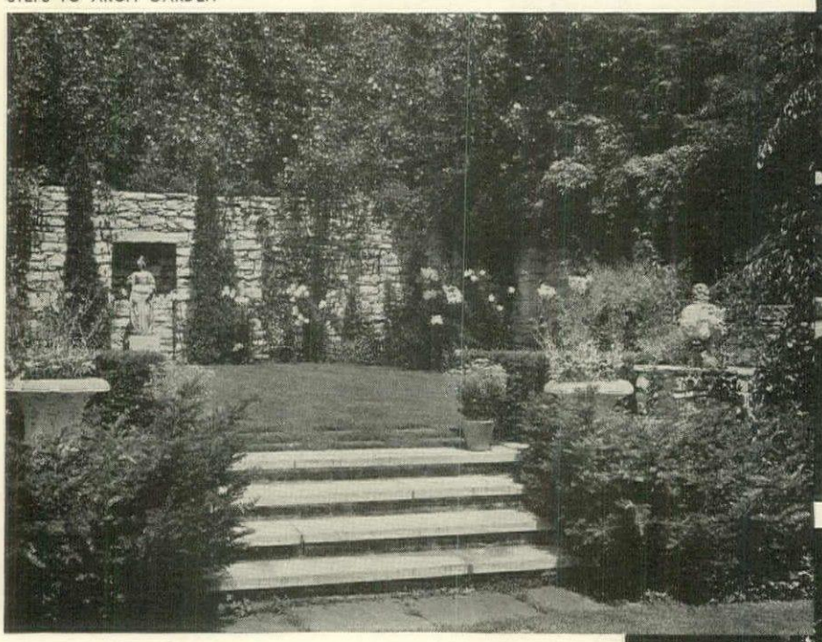
Three acres of a hilly Stockbridge site are developed by Prentice French into both formal and informal gardens



THE VIEW ARCH BEFORE (LEFT) AND AFTER (BELOW)



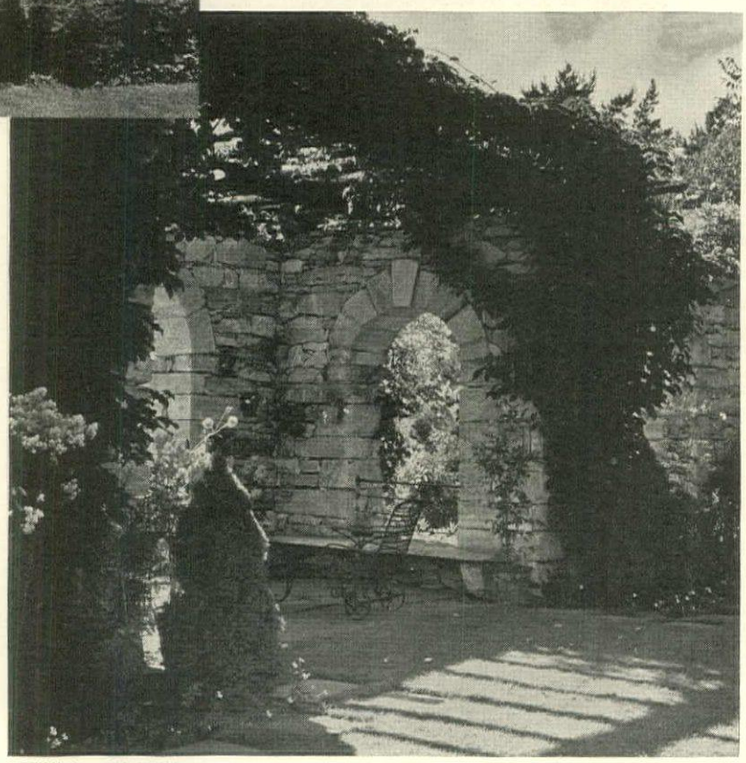
STEPS TO ARCH GARDEN



Hill Home, at Stockbridge, Mass., the country place of Mrs. Charles C. Griswold, consists of seven acres, of which not more than two or three are under cultivation, the remainder being rough hillside. Indeed, the whole development was on a steep hillside so that retaining walls had to be laid up to support the driveway in front of the house and the terrace.

The contour of the land also gave the suggestion for a long main axis passing through the rear paved house terrace and developing at one side into the Long Garden, shown on the opposite page. At the other end of the axis, the way leads into the Arch Garden, shown on this page, which commands a panoramic view of soft, hilly countryside.

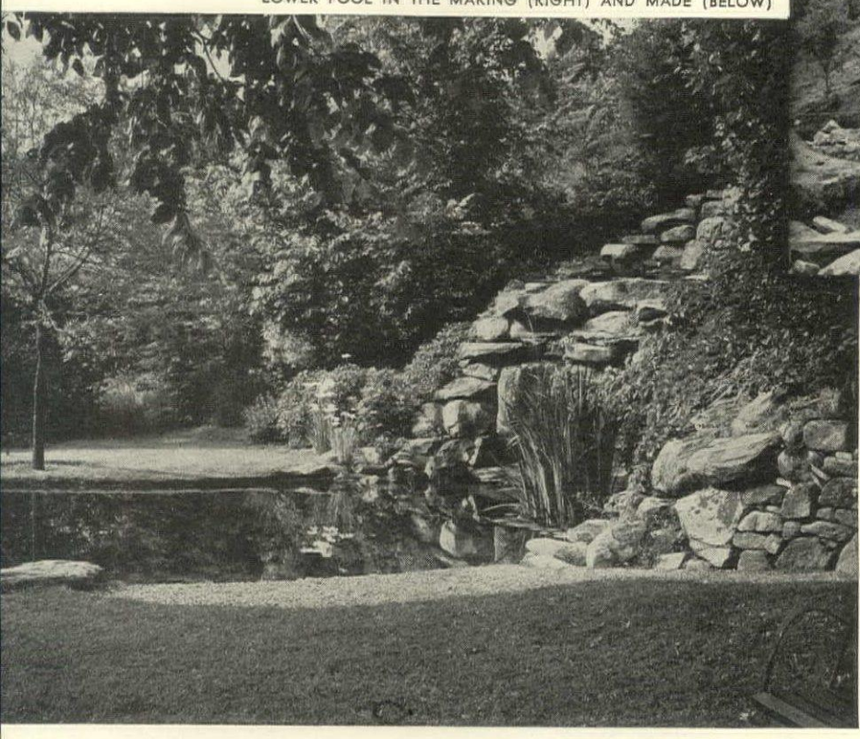
The stones for the Arch Garden came from an old mill nearby and its walls, in some places 2′ thick and entirely of marble, were quarried from the hills and dragged by oxen to the nearest railway. Reconstructed on this site and roofed with heavy timbers, they make an ideal vantage point from which to see the view; and at the same time they finish the garden.



ACTINIDIA ON TRELLIS

SHAPIRO STUDIO

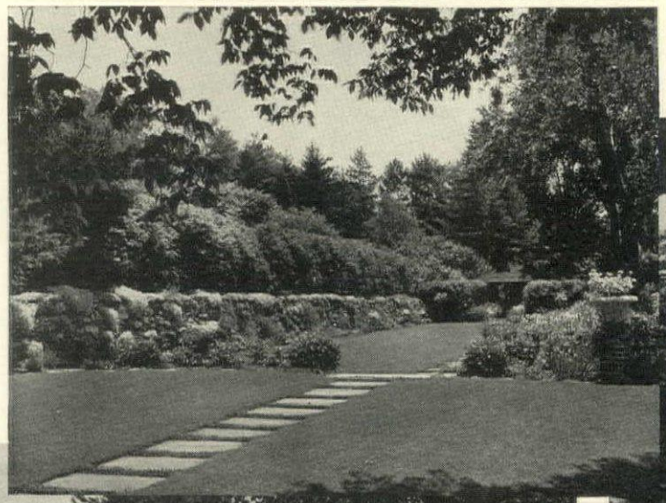
LOWER POOL IN THE MAKING (RIGHT) AND MADE (BELOW)



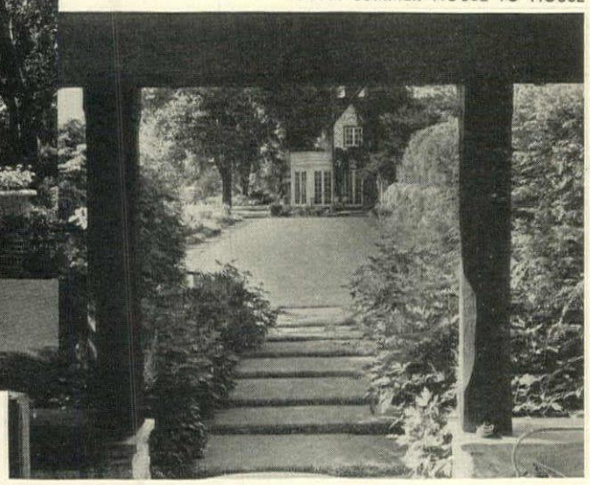
Below the rear retaining wall the land slopes off steeply. On this bank was built a series of naturalistic cascades ending in the lower pool. The "before" picture shows huge rocks being hauled into place for this project. When planted, the cascades and pool soon fitted into the landscape.

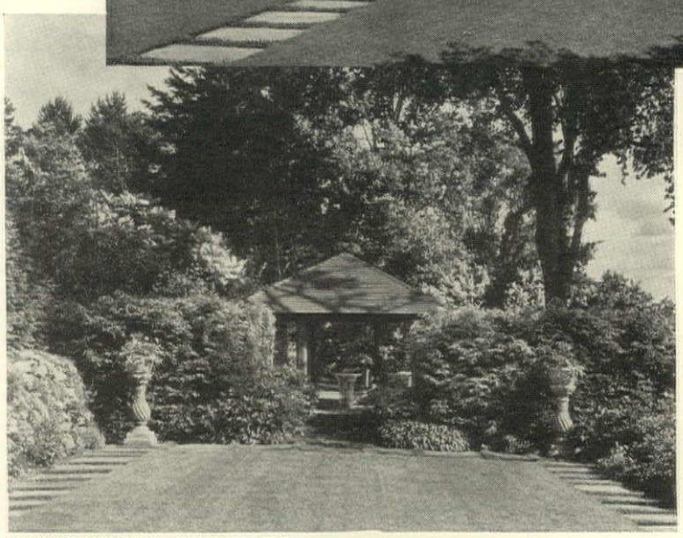
This is one of the many features on the place which are not seen at one glance. Though the developed grounds are relatively small, an amazing variety of interest is found in them. In this garden one sees first the view, then the Summer house at the end of the Long Garden, then the Arch Garden at the other end; but he is not aware of the cutting garden and oval garden which lie behind the Summer house, or of the lower pool illustrated here, with its still surface mirroring green plants. A looping path leads down the hillside and around the cascades and pool to the lower meadows.

LONG GARDEN FROM TERRACE



FROM SUMMER HOUSE TO HOUSE





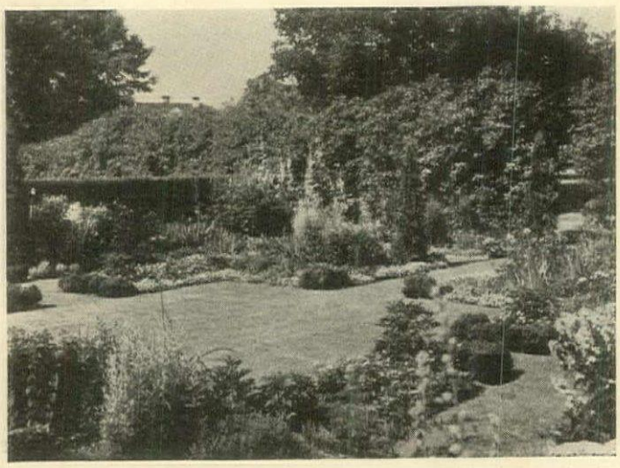
SUMMER HOUSE IN LONG GARDEN

The house is extremely open to the outside (it has no fewer than sixteen double French doors) and sits well down on its site. Consequently, in making the garden, paved and grassed terraces naturally were extended from it on each side, some of them being flower gardens.

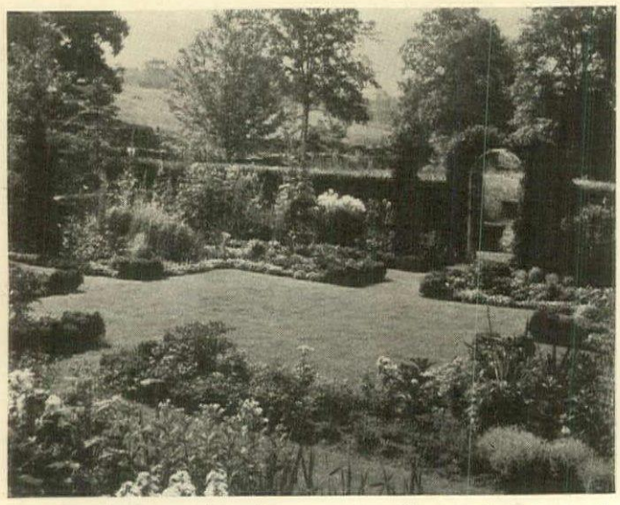
From the south side of the house runs the Long Garden. On one side is a retaining wall surmounted by a hemlock hedge; on the other side, commanding the view, there is a wide herbaceous border which is nowhere planted so high as to interfere with the panorama. The wide panel of turf is flanked on each side with a broad flagged walk. Harrie T. Lindberg designed the house; Prentice French was the landscape architect.

A sunken garden which was once a vegetable patch

At "Singing Meadows," the country place of Mrs. C. P. Hanly, Stamford, Conn., an old vegetable garden was turned into a sunken garden



Around a panel of turf are planted perennials in blue and pale yellow, with occasional violet-reds and oranges. Pyramidal arborvitae give vertical accents to beds and boxwood marks corners



The vivid perennial colors are softened by gray-leafed artemisia, *Stachys lanata,* santolina and *Veronica incana.* Lavender phlox Antonin Mercier is used. Charles Middeleer was the designer

Among the

Eternal Youth is among the new pink roses alert gardeners will be growing. It was hybridized in Italy. Fragrance is among its virtues. Other new desirable pinks are Mme. Jean Gaujard, Mme. Charles Mallerin and Dorothy James. All of these have disease-resistant foliage.

Floribundas have captured popularity because of their continuity of bloom, abundance of flowering, wide color range and adaptability for massed effects. Consider their colors—Poulsen's Yellow, a true buttercup; World's Fair, velvety maroon; Anne Poulsen, brilliant scarlet; Donald Prior, old red; Smiles, pink; Joyeuse, rose red; Snowbank, white. Other satisfactory whites are dwarf Summer Snow and White Aachen.

McGredy's Sunset, one of the latest Irish creations, adds to our yellow and orange hybrid teas. It, too, is fragrant and blooms generously on a 2′ bush. Other yellow-oranges not to miss: Jean Cote, Alice Harding, Golden Main, Golden State, Lily Pons, Golden Sastago, Ramon Bach and Eclipse.

Lipstick joins the increasing group of multiflowered roses answering gardeners' demands for kinds that can be planted in quantity for massed color effects. Plant them not over 18″ apart, feed well and spray as with hybrid teas.

Betty Prior, an outstanding floribunda, was one of the favorites at the N. Y. World's Fair. Blooms open red and then turn to pink so that in the mass they are both red and pink. The flowers have a spicy fragrance. With others of the floribunda class, it can be used for low hedges.

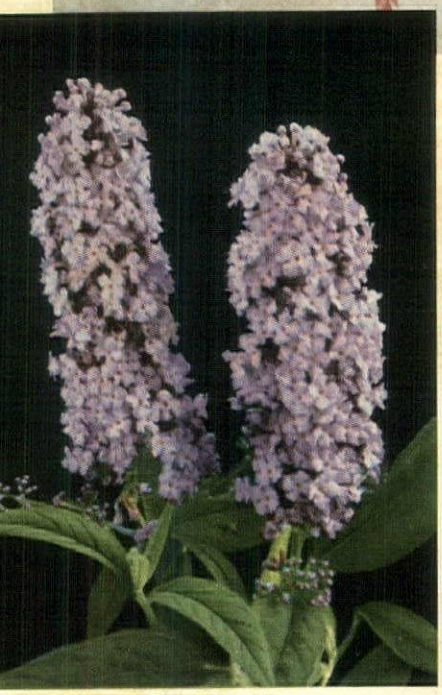
World's Fair, one of the All-America selections, brings deep velvety maroon into the floribunda class. Among the hybrid teas this blackish scarlet is found in Crimson Glory, Matador, Satan, the old favorite Ami Quinard. Among the new climbers to watch are Flash, an orange-scarlet pillar rose, and June Morning, red and gold.

w roses

Eternal Youth

A bowl of Floribundas

HARDY FUCHSIA RECARTON



BUDDLEIA ORCHID

GLADIOLUS KING OF HEARTS

DAHLIA PARK BEAUTY

GLADIOLUS GRETA GARB

KODACHROMES FROM DREER AND CASS

The new perennials

Low and high growing sorts for edgings and borders— Dahlias, roses, 'mums and glads

AMONG perennials, as among annuals, the season of 1940 brings little new that is really sensational. Fortunately, gardening is not dependent, for either its real excitements or its beauty, upon annual additions to the list of available plant material. We could get along nicely for several years, and still improve our gardens vastly each season, with no perennial novelties. Nevertheless the new things add a certain zest and interest, and among those that the hybridizers have brought us for 1940 there are many of sterling value.

The most startling new perennial I have seen this Summer is the oriental poppy Snowflame. A happier name for it could not have been chosen, as the center of the flower is almost pure white while the outer half of each huge crinkled petal is a flaming orange, with the maroon-black heart of each blossom making a dramatic contrast. The plants, as I saw them growing in the nursery, were exceptionally vigorous, with strong clean foliage. It blooms late. I am certainly looking forward with excitement to its first flowering in our own garden.

Many visitors at Gardens on Parade saw the striking new double hollyhock, Haile Selassie. The exceptionally large flowers are of so deep a maroon that they look actually black, and the golden stamens make a nice contrast. One can imagine the effect of a group of this newcomer against a white wall!

SOME DELECTABLE DELPHINIUMS. In a recent survey of the popularity of hardy flowers, delphiniums were found to rank next to the rose. This does not come as a great surprise to anyone who has followed delphs for the last few years. And last year's distribution of Pink Sensation and Pacific Coast Hybrids has done much to extend the interest in them.

Not everyone has the climatic and soil conditions to grow the towering English types of delphinium, but in almost any garden *D. belladonna* will do well. A new *belladonna,* Velvet Blue Cave, has created quite a sensation abroad and promises to do equally well here. It is unusually vigorous for this type. A new group, developed especially for eastern conditions, introduced under the name of delphinium Dependable, is offered in mixture and in several named varieties—Débutante, clear white double; Delightful, blue; Desirable, non-fading violet purple; Divine, lavender, shaded pink; Durable, lavender, late flowering. The Giant Pacifics are presented in three new colors, Summer Skies, Blue Jay and Black Knight.

Usually not creating much of a sensation, but indispensable for the late Summer border, are the phloxes. If you like vivid reds, try Leo Schlageter, not new but a knock-out. Another recent addition that has made good is Harvest Fire, a salmon red. Other new ones are Lucas Schwinghammer, carmine with red eye; Salmon Beauty and Eva Foerster, both salmon with white eye; Flash, bright carmine; and Frau Alfred von Mauthner, salmon orange. Blue (or what in Summer phlox, as in many other flowers, passes for blue) has been the weak spot in the color range in this indispensable perennial. Blue Boy has a heliotrope shade that comes a step nearer the real thing. It is low, bushy and long flowering. Dr. Klemm is a light "blue" with darker center, very attractive.

FOR LOW BEDS AND BORDERS. In most American gardens too little attention is given to the low plants—the things that the English use so cleverly in "facing down" their wonderfully sloped perennial borders. This year's crop of new hardies includes a goodly number of plants adapted to this very purpose, and exceptional indeed is the garden where a number of them cannot be tucked in to advantage, or used to brighten up the rock garden.

One can scarcely think of Spring without visions of *Phlox subulata.* Those who have not yet tried the southern type introduced last year, *Phlox nivalis sylvestris,* with individual flowers much larger than a quarter, should be sure to get it. Crimson Beauty is a new *subulata* of exceptional brilliancy.

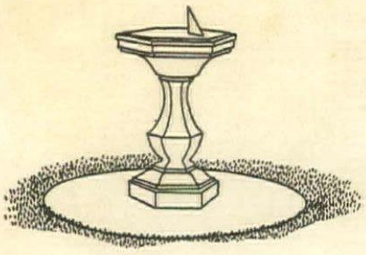
Pansies and their shyer cousins, the violas, have decidedly been regaining popularity during recent years. Catharine Sharp, said to be as hardy as Jersey Gem, is a lighter, clearer blue, and considerably larger. Violettas, the little dwarfs, from England, are tiny but sweet-scented, and bloom for five or six months. Among new pansies are Giant Coronation White, a companion to last year's Coronation Gold, with China Blue, Cream and Tomato Red in the same strain. Giant-flowering Jungfrau is another pure white. Dreer's Giant Rainbow and Eldorado Art Shades, limited to delicate tints such as cream, primrose and mauve, are new mixtures offered.

Few low growing border plants are so universally satisfactory, season after season, as Iceland poppies, but heretofore the colors have run mostly to yellow and oranges. The new Beauty of Belvedere strain has been developed especially for pink, rose crimson and flame tones, in large flowers on good stems. Fakenham Apricot adds a new color to the growing list of named varieties. *Linum perenne* Heavenly Blue is an improved form of the much loved hardy flax. Both it and the Iceland poppies will flower the first season from March or April sown seed.

Some of the most striking of flower colors are to be found among the geums. To the several excellent varieties recently introduced, Rynstrom, a bold orange, is now added. In gardens where the geums do not winter satisfactorily, a good substitute may be had in the related potentillas. Lady Rolleston, with orange flowers produced from June until frost, and nearly evergreen strawberry-like foliage, is excellent for either border or rock garden.

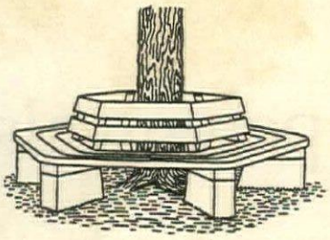
Primula veris, which should add beauty and cheer to shaded spots in many gardens where it is not to be found, has been improved by a European specialist in the new Giant Hybrids, in four selected shades—blue, azure, cream and white—and in yellow and primrose, (*Continued on page* 38)

HUNTING A "DREAM HOUSE"?
Complete specifications in our 1940 book of 30 Houses and Plans—in the February Second Section



Sundials are given a variety of pedestals, informal or architectural, according to their site

Birds lend their charm to gardens. Houses should be provided, as this triangular dovecote



Tree seats should be built around and not onto the tree. Wood or cast iron are best

Thatched barrel bird houses are favorites in England and can be easily reproduced here

Decorating the garden

Living in a garden is one of the pleasantest amenities of a full life. The provision for those amenities comprises the furniture of the garden—shelters in which to sit, garden seats, bird houses, sundials, gazing globes, bird baths, drinking troughs for dogs, and gates and pergolas. Small or large, important in design or inconsequential, each of these plays its part in the garden's composition. Some of them are like those lovely and apparently useless bibelots one has lying around living room tables, without which the room would not seem quite dressed. Others serve useful purposes, contributing to our own comfort and to the comfort of birds and beasts, and at the same time providing much needed accents to complete the general scheme of the garden.

PURPOSE AND SUITABILITY. The summerhouse gives a proper ending to a long path and provides shelter from blistering sun and beating rain. The sundial marks the crossing of paths. The seats, hidden or exposed, afford rest during garden journeys and work. The bird house rising above a clump of bushes is taken for home by the musicians of the garden. The gate lets us into the garden and still keeps the world away. The pergola offers its shady coolness and fleeting patterns of light and shade.

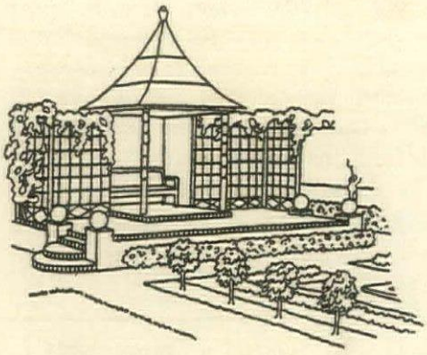
There is a place for each of these and they must be located where they can best serve their purposes and contribute most to our enjoyment. Each, too, is capable of a variety of designs and careful taste must be exercised in order to choose in each instance the right design for the place.

Like the furniture of a room, they must be in scale with the size of the garden, suitable to its style, made of materials indigenous to the neighborhood or corresponding to the architecture of the house. This inter-relation of the parts makes a garden hang together—a rustic summerhouse in an informal garden walled with stone, a latticed shelter at the head of a brick path leading from a brick house, and midway down it a sundial, of formal bronze design, on a traditional type of base.

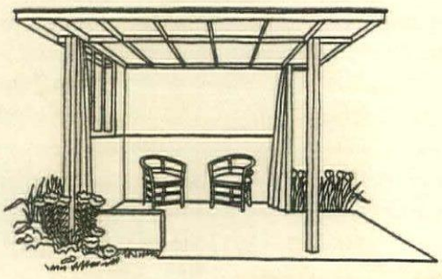
GATES AND DOORS. Since we are not considering those far-flung estates where the house is approached through a magnificent wrought iron entrance and down a long alley of balanced trees, our observations on gates must be remembered as applying to small or medium-sized places. The gate should be in the same general design as the fence and the fence suitable to the house it surrounds. When the place is protected by a wall or high fence, the outside gate should offer protection too, although it need not be forbidding in character and shut out a glimpse of the color and beauty of the garden within from the passerby.

Other gates there may be in the garden—gates that mark the division between parts of the garden. The height of these will depend on the hedge that makes the division, but they should be open gates that give a glimpse of what lies beyond. In this situation they are often built as part of an arbor, with or without seats from which to enjoy the view each side.

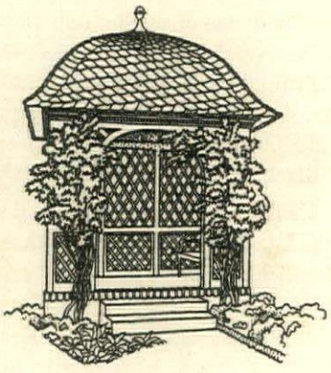
SEATS. Some seats in gardens look as though the owner couldn't think of anything else to place there. Or they are given too grand a setting. Or they are uncomfortable. The end of a path is the logical spot for a seat or, if the walk is long, another can be placed midway. In informal or naturalistic gardens a seat should be



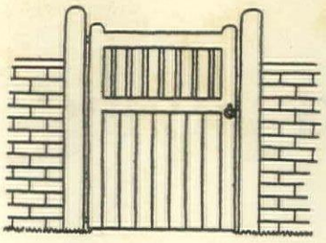
Garden shelters should be placed where they command a view of the garden or of the outside world or both, at corners or path ends



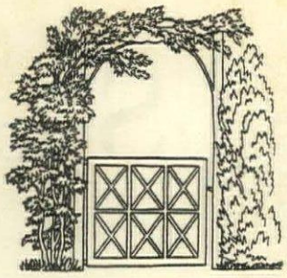
A modernist summerhouse, roofed with glass, has curtains to draw in rainy moments. The structure is simple, unadorned



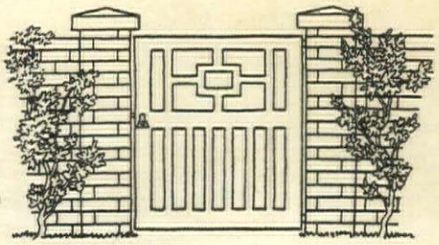
A Georgian type with latticed walls and curved roof suits many old-fashioned gardens. They can be painted green or white



An outside gate set in a wall should provide privacy and protection by having at least its lower two-thirds constructed solid



An inside gate, set between hedges marking off sections of the garden, should be open and the view beyond it unobstructed



The design of the gate, for inside or out, takes its character from the architecture of the house or type of garden

Summerhouses, bird baths, gates, sundials, seats and bird houses all lend their enchantment

found as a surprise. Made of wood and stone from the location, it is part of the scene. Perhaps it is set under an overarching tree.

Trees, too, have their circles of seats, built out from the trunk. Some are of wood, slat affairs, homely and old-fashioned. Equally traditional are those decorative cast iron tree seats. Coming in sections, they reach around the average medium shade tree.

Instead of trying to describe all kinds of garden shelters, which in a sense are glorified seats, we are showing suggestions for five kinds—two traditional, two modern and a corner arbor. There are dozens of variations and elaborations on these types. Where the garden is walled, the corner is an ideal spot for a secluded shelter from which to see both the garden and the outside world. On a country place with a view, the shelter will naturally be placed where it can command the panorama.

PERGOLAS. The pergola is a covered way connecting one garden structure with another or with the house itself. It can be of the simplest materials—rustic supports and lighter branches for roof —or it may be given substantial pillars and a roof of heavy timbers. In either case the lines should be clothed as soon as possible with vines, except where it is composed of decorative treillage, when the vines should be light in scale. Grapes or ampelopsis make a good pergola thatching and, for lighter vines, clematis, actinidia or morning glories.

It is also possible to take advantage of the shade of pergolas to plant those things that enjoy semi-shade between the columns—some of the lilies, the fall anemones and, if it is damp, spuria iris with forget-me-not foaming at its feet.

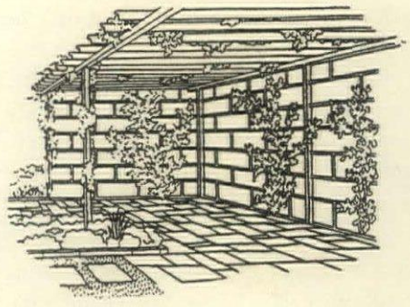
OTHER ACCESSORIES. Bird baths come in such a plenitude of designs that one finds difficulty in making a choice. They either sit low on the ground, where they are apt to be watched by predatory cats, but at the same time can provide water for dogs—or they are safely installed on top of a column. In the latter case something else must be found for dogs. They'll drink out of a pool and chivvy the gold fish, but one of the neatest provisions for thirsty dogs imaginable is a narrow water canal at the base of a retaining wall.

Bird houses must also be placed where cats can't reach them. Consequently, they are generally placed on a pole amid shrubbery. Don't hang them in trees.

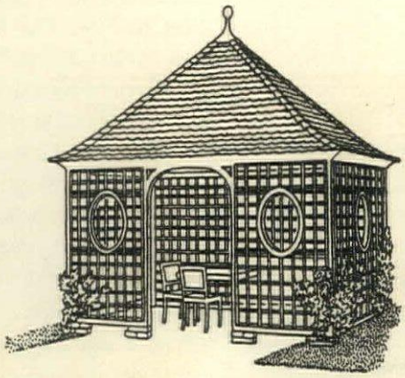
In old-world types of gardens the gazing globe has its perfect setting. Intended to mirror the nearby flowers and the blue of the sky and its argosies of clouds, it should stand near those flowers and well away from the shade of trees.

GAMES AND STATUES. The provision made for games depends on the game. The tennis court is a permanent fixture, whereas badminton, bowls and croquet require only the necessary width or length of lawn. And the directions are found on each set.

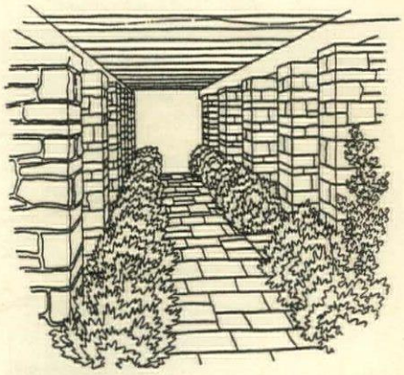
But there is one kind of garden amenity that none but a few general suggestions can affect—statuary. If it isn't good statuary, then it isn't worth putting in the garden, and if it is worth bringing into the garden, it should have its proper setting. A background of clipped evergreen is the customary treatment and, in informal gardens, a hollow amid shrubs. Pools, too, offer a chance for low statuary. As for the more playful sort of garden figure, that depends on one's taste. Even the cast iron stag had its day.



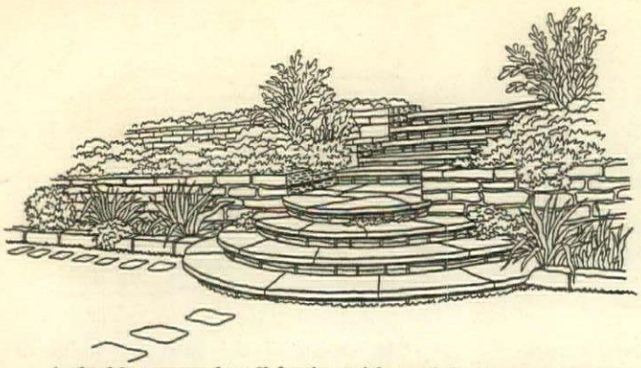
Shelters built in the corners of walls are delightful. You can roof them with timbers or trellis and thatch with vines



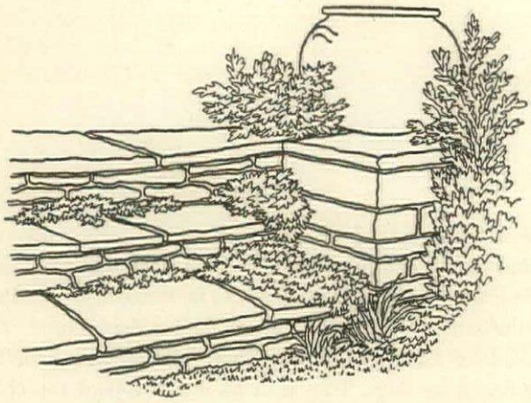
Like the Georgian design opposite, this lattice-walled shelter is architectural and is best used in formal and patterned gardens



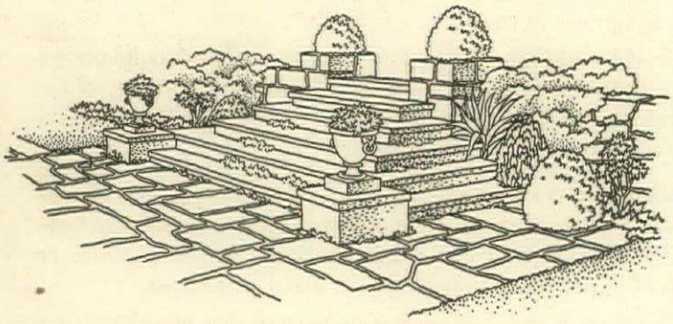
Whether simple or elaborate, pergolas should connect different structures or parts of the garden; they should not stand alone



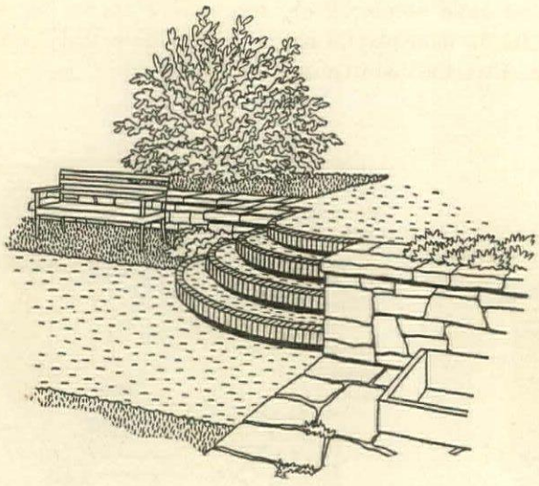
A double terraced wall begins with straight steps at the top and, when it reaches the lowest level, flares into semi-circular platforms. Borders of colorful flowers soften walls on each level



The supporting sides of garden steps either repeat the character of the steps themselves or are built of contrasting material. Fine cracks in both can all be planted to low perennials



Steps are formal or informal according to the style of the garden. It is desirable that the risers be not too high, for appearance and comfort. Urns or clipped evergreens can serve as accents



Quarter-circle steps seem the most sensible solution for corners. Here both brick and stone are used to good advantage. The change in levels is marked distinctly and easy passage is afforded

Steps and paving

WHILE in the average garden steps and paths are not intended to dominate, yet without them a plan could not be made. As we have seen, paths may mark the axes. They also afford necessary traffic from one part of the garden to the other. Whether straight or curved, treated formally or naturalistically, they are essential items in the garden scheme.

Steps lead from one level to another, enrich walls or banks of terraces and consequently are centers of composition. Since paths and steps should be made before planting begins, if one is starting a garden from scratch, they are the first item of major expense after the grading is finished and the garden has been enclosed.

PATHS SIMPLE TO ELABORATE. The least expensive form of path is pounded dirt with or without edging boards, and the simplest form of passage from one level to another is a ramp. From these paths and steps range upward through several degrees until they reach the monumental treatments given elaborate estates.

The dirt path and ramp both have disadvantages—they are apt to be muddy in wet weather and edging boards soon rot. However, for the limited purse, they are a temporary solution. Pebble paths held in by edges, whether of wood, iron or stone, have never gained popularity in this country. They should be laid on a cinder base or not directly on the dirt. Grass paths are ideal where there is very little traffic, but they are soon worn down when wheelbarrows are trundled over them and, besides, the turf must be kept in tip-top condition and their edges neatly trimmed.

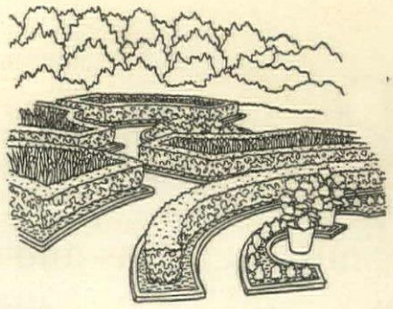
This narrows the selection to brick, stone, cement or combinations of these three. They have many advantages; whereas the installation cost is not low, they require a minimum of care and they are almost invariably a decorative asset to the garden.

WIDTH AND STRUCTURE. Although 18″ is enough for one person to walk comfortably—and such can be the width of side paths in rose gardens—4′ 9″ or better 5′ is required for two people to walk side by side. The latter figures are the minimum for main paths. From 5′ on they can be widened in correspondence with the size of the garden or the nature of the planting each side of the path. For example, the path between herbaceous borders 8′-10′ deep would want to be wider than 5′. Here the path can be paved on each side, leaving a panel of turf between.

The permanence of the path depends on its foundation. The soil should be excavated to 1′—this, of course, depends on the depth frost reaches. The lower 9″ should be filled with cinders, rolled and packed down. If the path runs through a low spot, it may be necessary to lay a drainage pipe (see illustration) at the bottom and stones over it. On top of the cinders, to assure absolute permanence, should go 2″ of concrete, in which the bricks, flagging or stones are set. Soil is then swept into the cracks. A less expensive method in laying brick paths is to set them in a cushion of sand on top of the cinders. In any event, brick should be laid in sand. Do not let the mortar fill the cracks.

Stepping stones set in turf should be 20″ apart from center to center, which is the average walking stride. These, too, should have some sort of foundation, because if merely laid on the soil they eventually sink below the surface and become holes instead of steps. In laying crazy-paving, i.e., with irregularly shaped slabs, always

Purposes and styles—Construction—Edgings—Paved terraces—Plants for cracks



leave 2″ cracks between. Six inches of soil in these pockets will be sufficient depth to support creeping plants.

PATTERNS FOR STONE AND BRICK. On this page are shown patterns for both brick and stone slab paths. The top stone style is crazy-paving. Each of these has a dozen or more variations. And each can be combined with the other to make decorative designs. However, the design should not be so elaborate as to distract the attention from what is growing either side the path.

Finally there is the patternless type of path—cement—but one would scarcely introduce into a garden this type of paving. If cement is used it should be alternated with brick, or irregular cement slabs can be cast and laid in the manner of crazy paving.

Modern designers abroad and in California have been making some interesting combinations with cement, using dark colors to contrast with the flowers planted each side. Abroad, some paths are laid with mathematically square slabs of either stone or concrete, with an occasional square left out and low plants inserted. In fact large areas of gardens are being paved—house terraces made twice or three times the usual width—and the planting relegated to narrow borders each side and occasional plants between the cracks.

STEP CONSTRUCTION. Like paths, steps must be given a solid footing of cinders and cement, on top of which bricks or stones are laid. It is essential that the stones of the treads be firmly in place.

Steps in a garden are less steep than indoor stairs. For a step with a 12″ tread, the riser should not exceed 6″. Where space permits, treads can be wider than 12″, and in this case the risers are lower. Thus for a 15″ tread use a 5″ riser.

The width of the steps is generally determined by the path that reaches them. Here again there are variations, for often the steps between supporting walls may be fairly narrow but flare out at the bottom to the width of the adjoining path.

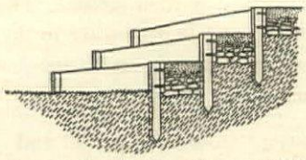
Grass steps or ramps are beautiful additions to some types of gardens, but they are not for the well-trodden way and require meticulous maintenance. The steps must be cut evenly into the soil, leaving plenty of top-soil in place. On this is laid turf for both risers and treads, which is kept well watered for several weeks until well rooted. A simpler method is to make the risers of logs or old timbers and the treads alone of turf.

EDGES AND CRACKS. The supporting edges of paths may be of the same material as the path itself or else a contrasting material. Brick edges for brick paths—set on end or at a slant—or stone slabs set regularly and not reaching more than 3″ above the surface. For gravel and dirt paths and for grass edgings there are narrow concrete or steel bands and the less permanent wood, which can be treated with creosote to preserve it.

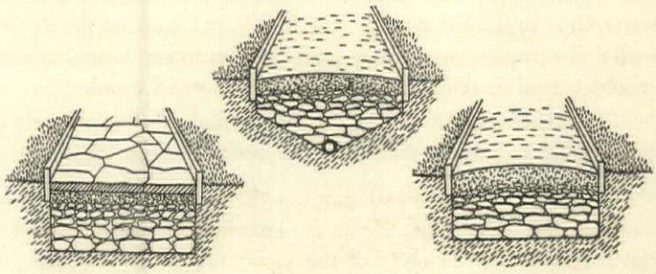
Do not expect the edging hedge to support the side of the path. Give the path its edging and then plant the miniature hedge. Some paths are flanked by a strip of turf between the edge and the front of the flower beds.

For crack planting use *Ajuga reptans, Arabis albida,* arenarias, *Campanula pusilla* and *alba, Aubrietia deltoidea, Phlox subulata,* portulaca, *Saponaria ocymoides,* sedums, thymes, *Gypsophila repens* and *Veronica allioni, rupestris* and *repens.*

Edgings for paved paths usually repeat the material used for paving. Behind them may be low clipped plant material. Set the bricks deep as shown to keep the edge permanently in place

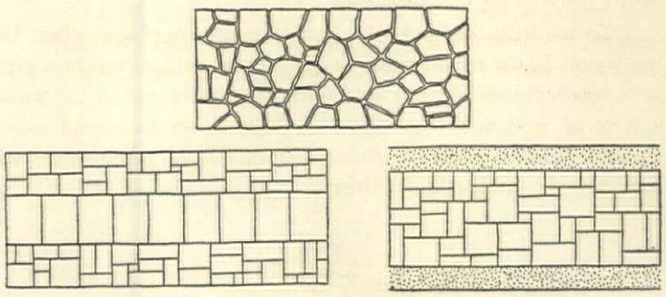


Informal steps may be of concrete poured into forms as suggested here, and then faced with stone or brick. In making log steps the supporting stakes must be driven deep in the ground

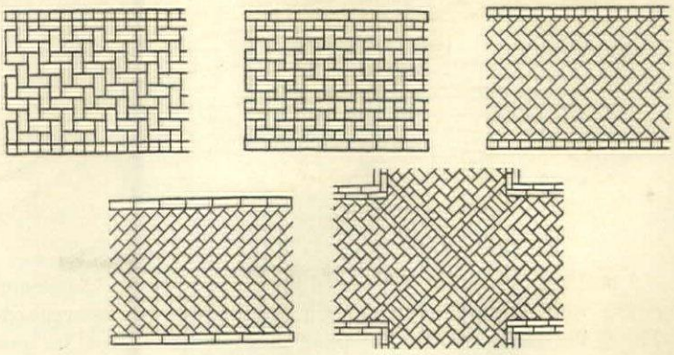


Three methods of foundations are suggested. The depth the drainage material goes depends on coldness of climate. Wet spots may require drainage tile. Both gravel and paved paths are shown

STONE WALK DESIGNS

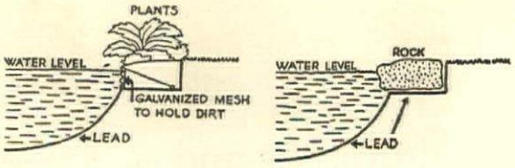


BRICK WALK DESIGNS



Pools in the garden

Kinds, locations and structural methods—Plants to grow near them



Sheet lead is an easy medium for small pools. Illustrations show how edges are anchored to the bank and covered or planted

THE problems of garden pools drop neatly into four pigeonholes—their kinds, their positions, their purposes and their construction. And then, for a fifth, the plants to grow in or beside them.

According to their kinds they require the study of proper designs and, according to their positions, they need a study of settings in relation to the general garden scheme. Their purposes serve a wide variety, from the purely decorative to the homely and useful. Their construction can be simple and home-done, or present an engineering problem.

KINDS. Between the swimming pool and the little scooped-out rock catching rain water in a wild garden, the kinds run a wide gamut. They include architectural designs made either shallow to act as mirrors, or deep to accommodate aquatic plants, basins or fountains, whether they stand free or drip from a wall, elaborate lead water butts to use for dipping, the half barrel sunk in the earth to hold a few precious waterlilies, pools that terminate formal or naturalistic cascades, and the decorative narrow water canal.

The materials out of which they are made also affect their design—stone, cast or reinforced cement, sheet lead, puddled clay.

POSITIONS. In formal gardens there are certain traditional positions for pools. They lie at the crossing of axes and are low-rimmed so as not to obstruct the view; or, on large places, are accented with one or a number of statuary figures. Wall fountains are often used to terminate side paths, especially where they abut on a building. Or again, they can be scooped out of a wall and given a circular catch-basin—that is, half in and half out of the line of the wall. The water canal, favored by English designers and gradually being appreciated here, is a narrow channel connecting two larger pools or the basins of wall fountains.

In the naturalistic design, garden pools are placed where they are found in the countryside—a quiet brook widens out to a pond, or a brook chattering over stones finds its quiet end in the smooth waters of a dammed-up pool, or slows down to spread over a meadow hollow. These, reproduced in miniature, bring to the wild garden a verisimilitude of nature.

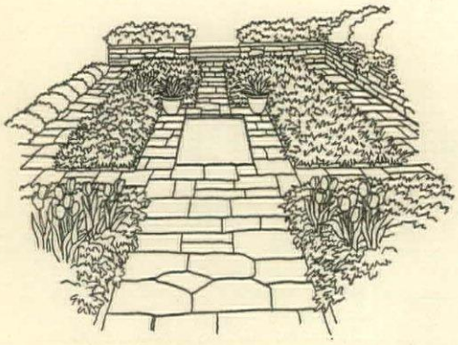
With an adequate water supply from town sources or springs or a brook, the location of pools does not present a problem beyond that of pipes and pumps. Nevertheless, the logical position for a pool is at a low point, but one not so low that it cannot be drained.

As for that magnificent luxury, a swimming pool, the size of the property and the lay of the land will decide where to place it. Near the house? Off by itself? We feel that it should be off by itself, secluded and private. The man who can afford to build and maintain a swimming pool doubtless can also afford to give it the amenities of a pavilion at one end with showers, rooms for dressing and a shady terrace. When it is thus located at a distance from the house the pool and its pavilion make a unit and have only to be tied to the rest of the scheme by adequate screening trees and shrubs and a path.

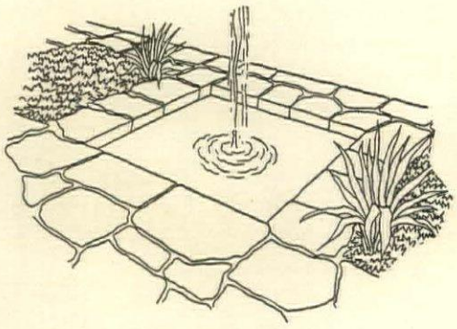
But swimming pools need not look like glorified bathtubs. They need not be merely parallelograms. Why not give them a different shape, rim them with flat, weather-worn stones and seclude them behind the kinds of bushes that grow along brookside and damp hills?

PURPOSES. As the purpose of the swimming pool is obvious, let us pass on to those that are mirrors. These shallow pools, made not more than 3″-4″ deep and painted with a blue lining, serve the charming purpose of reflecting the sky and clouds. Small children also find them superb wading spots, birds bathe there and into them dogs poke their noses for a drink. They can lie even with the surrounding surface or be given a rim. Grass right up to the edge makes a contrast. A low rim can be circled partly or wholly with a trailing rose—*wichuriana,* Mrs. M. I. Walsh and such, or with ivy pegged down or supported into a raised band by a circle of chicken wire.

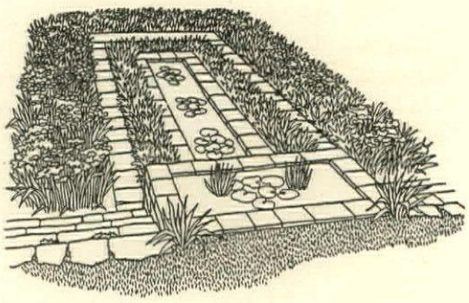
The pool intended for waterlilies requires 3′ of water depth in which to set the boxes containing the roots. Some pools have both mirror and lily depths, so that the waterlilies flower each side a middle mirror. In pools or ponds with a puddled clay bottom the roots can be planted directly in the soil. One will use only the hardy kinds for this particular purpose, since they do not have to be removed from their place in the pond before frost.



A pool logically placed in a formal paved garden with balanced planting each side. This is the shallow or mirror type of pool



A jet is the simplest form of fountain. It can be regulated to alternate high and low sprays. Its splash is pleasantly musical



Being in two levels and having two depths, this type of pool accommodates a variety of both deep and shallow water loving plants

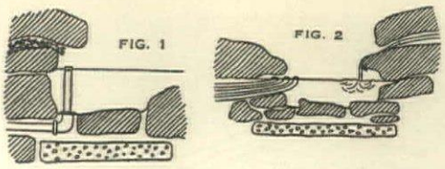
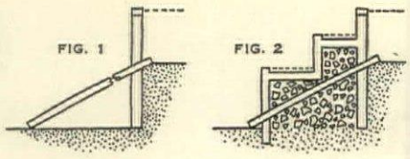
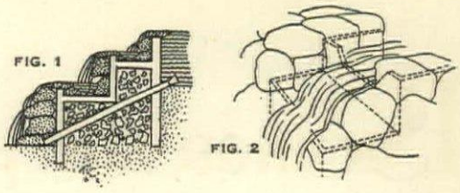


Fig. 1 shows the drainage pipe for a pool; Fig. 2 shows pipes to lead water to lower pools. Note the concrete base, bottom rocks



First two steps in making a waterfall: Fig. 1, first build a dam and (Fig. 2) insert a pipe for water drainage while building steps



After steps are built, place rocks, Fig. 1, leaving cracks for plants. Plug the temporary drain, finally releasing the water, Fig. 2

The waterlily enthusiast, as has been indicated, can raise a few choice tender beauties in half barrels sunk in the soil, or can avail himself of metal tanks made for this purpose.

After seeing the sublime beauty of the fountains at the New York World of Tomorrow, one realizes the great decorative possibilities of water in the air. Scaled down to the proportion of a little garden, this may mean no more than a jet spurting a pencil of water into the air, water that drops with pleasant rhythm into the surrounding pool and blows its beneficent spray over the plants and shrubs that grow nearby.

The garden has many kinds of music—wind through the trees, songs of birds, rustle of leaves, the conversation of crickets and, where it is afforded, the drip and splash and chatter of water. Is this not purpose enough for a fountain? And if in its basin you can dip a watering can, what else can one ask?

CONSTRUCTION. Pools are made of stone, reinforced concrete, sheet lead or puddled clay. The last is advisable for still pools, where no action of water would crumble the sides or disturb the bottom. With all of these materials the introduction of water pipes must be concealed and the drainage equally hidden.

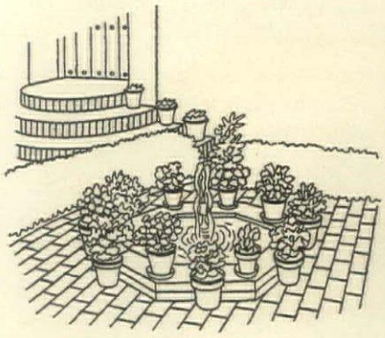
The illustrations show a rock garden pool, with its 4″ bottom slab of reinforced concrete, on which are laid bottom stones. A drain pipe with a valve for both normal and abnormal overflow, together with a strainer, is raised slightly above the level of the water and hidden by an overhanging stone. In the second illustration the supply pipe is laid between two flat stones and lead pipe outlets take the overflow to lower pools.

While reinforced concrete makes the safest bottom and sides for a pool, a more flexible medium is sheet lead. This comes in rolls which are fastened together by a soldered folded seam. Around the edges the lead is molded into a step so that it can be anchored by a heavy stone. If plants are desired along the pool edge it can be anchored closer and covered with a galvanized mesh to hold soil. Sheet lead is the easiest material for making informal pools. When well supported from below it can hold enough water to grow aquatics.

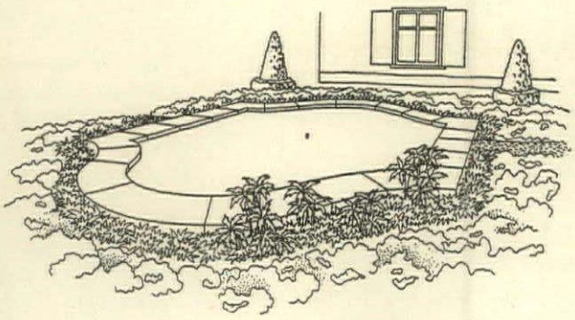
Whether the pool be round or square or irregular, the first rule to follow in building it is to slope the inner sides outward from top to bottom. This, besides being sound construction, will prevent damage by the water freezing. Concrete pools require reinforcement. For the small shallow pool chicken wire or expanded metal lath is enough. This is covered with two coats of cement. The undercoat, to the depth of 3″-4″, consists of equal parts of clean gravel and sand, three parts of which are mixed dry with one part of Portland cement, before adding water. Trowel this over and through the reinforcement. Do the whole bottom coat first, working from the bottom up the sides. Let it set for three days, spraying with water three times a day to prevent cracking. The top coat, about 1″ deep, consists of two parts of sand to one of cement and is applied while the lower coat is still wet. When these are firm, give a wash of plain cement and water. The bottom should be about 5″ thick and the top edge 3″. Finally place the coping, after it has been given a sound footing of cement, gravel and sand.

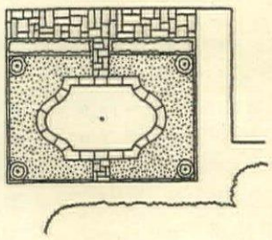
WATERFALLS. Cascades and waterfalls, where slope and site are suitable, make an interesting feature, even if the same water has to be pumped back from the lower pool to the upper intake, as is done where brooks are scarce. The illustrations show the three steps and final result. First a concrete dam is built to raise the water to a new level and a temporary iron pipe is put in place to carry off the water while work is going forward. The second step supplies concrete foundations for the rock work. In the third the rocks are placed and the temporary pipe plugged. By varying the width of levels and risers in these steps and by using the proper kind of stones—weather-worn are best—the cascade soon assumes a natural appearance.

PLANTS FOR POOLS. In the damp soil around pools and cascades can be planted all the water-loving iris—the Japanese, the spurias, the versicolor, pseudacorus, the Siberian—ferns, false Solomon's seal, mertensia, forget-me-nots, water buttercup, primroses, cardinal lobelia and the double narcissus and the poeticus. Higher on the banks native rhododendrons and laurel and azaleas will find a home, with hemlocks, hawthorns, dogwoods and snowdrop trees.



A formal pool in a patio or courtyard can be rimmed with potted plants in the Spanish manner. Use decorative colored pots

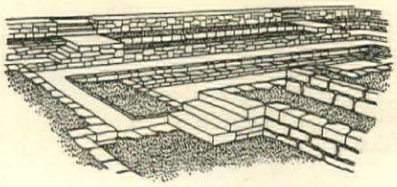




Plan and perspective (above, right) of a mirror pool designed to lie near house terrace. Note the low planting around the edge

TO CRYSTAL GAZERS:
Want a peek into decoration's future? See our February issue—a forecast of American trends

Stones and strata



The rock garden is usually planned as you build — Naturalistic and formal — Planted walls

A GOOD rock garden commences with a study of rocks—the various kinds of rocks and the way they generally lie in nature and how their strata run. The second is a consideration of the way plants grow between them, and the condition of the soil.

These two preliminary studies are advisable because a rock garden is perhaps the only kind that cannot be plotted successfully on paper beforehand. Have the general scheme in mind and then build it gradually with the rocks you have or can collect. The purpose of the rocks is to supply certain plants their natural environments. Some of them grow at the base of a rock ledge, enjoying its shade and protection and with a cool root run beneath it, others sprawl over it and still others find enough foothold in its cracks. Some want the refreshing pressure of wind, some want shade, some sunshine.

Although in other countries rock gardens are made in full sun, the hot Summers of this country indicate that rock gardens here should be located in partial shade.

THE CONTINENTAL STYLE. Whereas it seems logical to make a rock garden simulating nature, in some countries abroad no such effort is made. The naturalistic concept is abandoned and the garden is planned as a series of shelves and levels, supported by walls and laid out in such a way as to have decided architectural character. When located near a house this style seems to have justification. Apart from its character, it affords easier traffic and, with raised beds, it makes rock gardening much simpler. Any variety and mixture of soils can be supplied on these table-height shelves, even to the barrenness of a scree.

ALPINES. The sophisticated rock gardener prefers to be called an alpinist, since he is not concerned merely with plants that grow low, but mostly with plants that are found in high places. Lacking a rock garden, he grows them in a cool greenhouse, in pots, where he can watch their development closely.

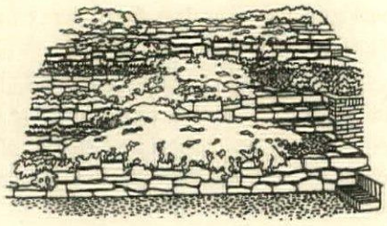
At the other end of the scale are those who content themselves with low-growing beauties (and this country has plenty of them) either in rock gardens or in dry walls. The way these walls should be laid up is illustrated here—with the stones sloping inward so that they catch rain water which runs down to the roots. Such walls should be planted as they are laid up so that the roots of the plants will be in contact with soil and have sufficient supply of it.

ROCK POOLS. While it is possible to plant a rock garden with only those alpines that tolerate dry soil, the list of plants is increased greatly when one has a pool and a series of miniature cascades that keep the soil damp for those which require it.

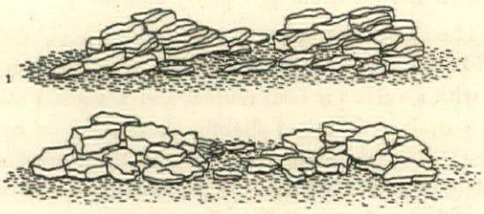
Once again, one must go out and study nature—study the position of the rocks and the movement of the water as these rocks affect it. Study pools, too, and the plants that thrive around their rims and on the banks of small rocky streams. After that the work of making a rock pool successfully is a matter of minor engineering—granted that you have or can find the right kinds of rocks. The way the water enters and finally leaves the garden must be artfully concealed. Its drip and flow, its swirl and spatter, the music that it makes are all dependent on the rocks used and their spacing.

While any departure from the naturalistic style is anathema to many alpine gardeners, the formal shelves used on the Continent have their advantages—linked to the house architectural work

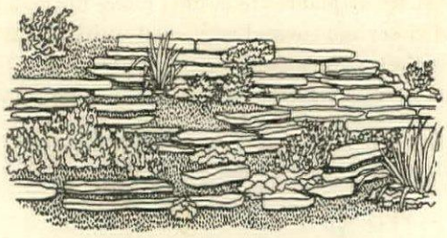
The naturalistic type of rock garden provides for alpine plants in their accustomed environment. Rocks afford cool root runs, shade and protection. Success will depend on the type of rocks used



A slope terraced with supporting dry walls offers an opportunity to grow many of the lowlier plants. On the terraces special soils can be made up for alpines and their drainage supplied



Happy is the alpine gardener who has a supply of ledge rock handy and with it can simulate the position of these stones as they are found in nature. Two arrangements are suggested here



The planted dry wall may form the background for a stratified rock garden built at its foot. The planting should be done as the wall is being laid up to assure plants adequate soil for their roots

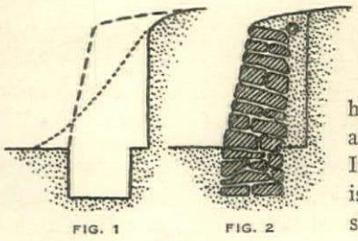
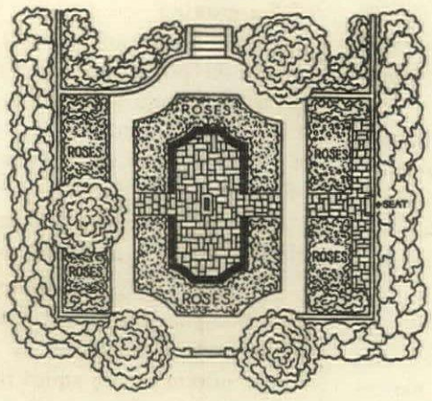


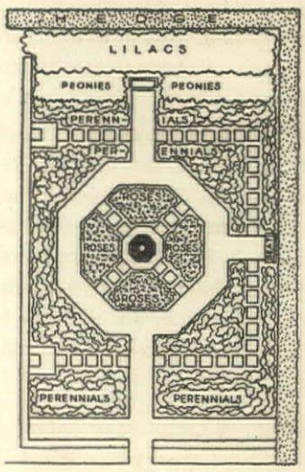
Fig. 1 shows a steep slope that had better be supported by a wall and the line the wall would take. In Fig. 2 we see the way the wall is canted and the rocks are sloped slightly inward to catch rain

Settings for aristocratic roses

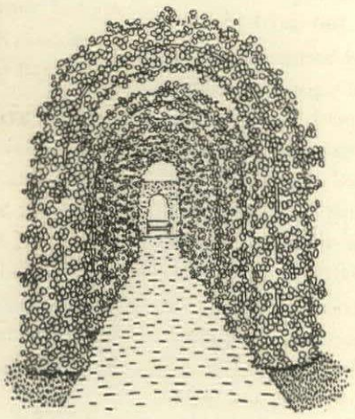
Successive steps from plan to planting—Wind protection and seclusion—New theories on rose soil—Edging the beds for all-season design



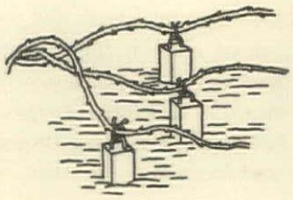
In the center of this plan is a paved sitting area. Around would be planted hybrid teas, floribundas or Irish singles. Other beds will display hybrid teas and the taller hybrid perpetuals



An octagon roserie places the lower types in the middle beds —the larger in the corners. Perennials fill the ends. Agnes Selkirk Clark, landscape architect, is the designer of both gardens



Arches are one of the most effective ways of growing climbers. Iron or wooden supports give the foundation and careful pruning and tying keep the growth shaped for this attractive effect



Sprawly roses planted on a bank are apt to get out of hand. They can be trained flat by being held down with pegs and staples on which to tie the long canes. Paint all the pegs a grass green

For many centuries the rose has been considered the aristocrat of flowers. In its more modern forms of teas, hybrid teas, polyanthas and floribundas (as large flowered polyanthas are now called), it does not associate well with other flowers. One does not place it casually in borders along with phlox, delphiniums and iris. It seems to require a setting and environment all to itself.

Its rougher forms—rugosas and the wild species—require no such treatment. They mingle democratically and can hold their own with flowering shrubs. The third type, climbers, are vertical plants.

In planning a rose garden then, you have three elements to deal with—the hybrid teas and polyanthas which are massed for flat effects, the climbers which give height to the scheme and the rugosas and species that can be used for the protective background.

PROTECTION AND STRUCTURE. The more tender types of roses require protection from wind, so that the rose garden is usually walled, hedged or fenced in, with the taller, rougher sorts acting as wind breaks either beyond the hedge or immediately inside it. Climbers can be supported on posts and chains on this outside rim or else used to clothe path-embowering arches. While a little shade is appreciated, the rose garden should not be placed near large trees.

Paths must be considered. They need not be broad. The beds should not be wider than 5′, so that the roses can be sprayed and the soil cultivated from both sides. Narrow brick or stone pavements give a permanent way, but a soft flooring for rose garden paths is pine needles packed down. Provision must be made for watering and, when the beds are dug, for drainage.

SOIL FOR ROSES. Having built the wall or set the hedge, and having laid the paths, the next step in making a rose garden is to prepare the soil in the beds. Within the past few years the thinking of rosarians on the ideal rose soil has changed radically. Clay was once the medium most desired. We now find that the texture of the soil does not count so much as its chemical reaction. Roses seem to grow better in a soil slightly on the acid side. Unless your soil is rankly acid, avoid the use of lime. The ideal soil for roses, according to latest reports, consists of one quarter peat moss, one quarter rotted manure and the other half normal garden loam.

The beds should first have a layer of drainage material—cinders or small stones—with a layer of sods on top of them. Then add the soil mixture. Tread this down as it goes in and heap the beds to 3″ above surface. Let them sink a month before starting to plant. All freshly planted roses should have soil heaped to 9″ around them for the first month. This allows the roots to get well anchored.

EDGINGS FOR ROSE BEDS. The edges of rose beds can be of any low-growing, clippable material—box, box-barberry, germander and such. Primula iris, which grows only a few inches high, makes an unusual edge and *Phlox subulata* gives color in early Spring.

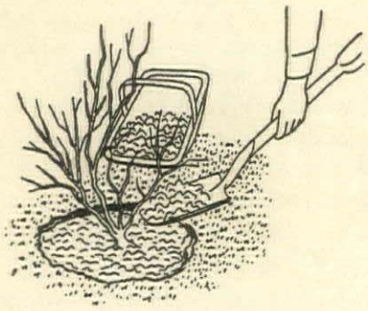
In a rose garden the roses should dominate. If spraying and dusting have been neglected and black spot and mildew have gotten a foothold, the rose garden may be scarcely worth entering. But if it has a well-patterned design, with neat walks and verges and edgings kept trim, it offers definite charm.

Why fertilizers?

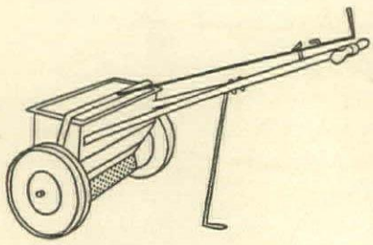
Their major ingredients and what they do for soil and plants — How and when to apply

Weak liquid manure is poured around plants after they have been watered and when they are about to flower

Nitrogen and other quick-acting fertilizers are scattered alongside of plants and then cultivated well into the soil



Roses and other bushes can be fed by lifting the top soil and replacing it with fertilizer—made of fortified loam



While fertilizers can be broadcast by hand, a more even distribution may be obtained with a wheeled spreader

To hear ardent gardeners talking about their pet fertilizers, you'd think they were football quarterbacks calling signals —4-12-4, 2-5-7, 3-5-9. What's it all mean? And what do these completed or intercepted passes do to the soil and to plants?

If a soil were ideal, it would contain all the food necessary to the growth of plants. But then, different plants require different foods, and rarely is the ideal soil found. We must make it. We must provide the missing elements.

How do we know they are missing? By testing the soil and by the growth and foliage of plants in it. How are the required ingredients added? In well-composted loam and by fertilizers.

TYPES OF FERTILIZER. Two types are used—organic and inorganic. Organic is produced by animals—their excrement, blood and bones, by fish and by plants and leaves themselves when rotted down into loam. Manure and loam both enrich the soil and build up its texture. Inorganic fertilizers are minerals or by-products of factory processes. In addition there is green manuring—digging in plants that give nitrogen and their foliage and root substance to the soil. When inorganic ingredients are in the correct proportions to promote maximum plant growth they are called "balanced". They may run 5-10-15.

The three essential elements in an inorganic fertilizer are nitrogen, phosphoric acid and potash. Their percentages are expressed by numbers, hence the combinations of figures mentioned above. The first states the percentage of nitrogen, the second of phosphoric acid, the third of potash. These three supply deficiencies in the soil.

In addition are special mixtures for particular crops. Whereas 4-12-4 combination is considered suitable for vegetable and flower garden work, celery may require 4-2-10 and potatoes 5-8-7.

WHAT THEY DO. Nitrogen stimulates vegetative growth, making healthy stems and luxuriant foliage but does not concern fruiting or flowering. While found in manure, dried blood and tankage, it is generally applied in the form of nitrate of soda. It is the most valuable, quickest acting, most expensive and soonest dissipated of all the ingredients. Apply it in early months of the growing season, using small doses two weeks to a month apart. It is scattered around the plant, care being taken not to touch the foliage, and then hoed in. Also it must be used judiciously—an over-dose of nitrate of soda may produce too much foliage and too little fruit or flower. When plants look sickly—barring cut-worms and diseases—give them nitrate of soda.

Bonemeal, a lower nitrate form, also contains phosphoric acid and consequently is often used, although it is slow-acting. Again, nitrate can be added to the soil by digging in cover crops of legumes.

Phosphoric acid is necessary to maximum vegetable and flower crops, helping to ripen plant tissues and seeds and to produce well-developed fruit. Its source is ground phosphate and bone meal. A slower acting ingredient, it can be applied to the soil at any time. Added to the compost heap, it helps make better loam. Superphosphate is usually used.

Potash stimulates soil growth, helps young plants get started and develops resistance to disease. Its effect on beets, carrots, radishes and turnips is soon obvious. Muriate of potash is used generally on vegetables but sulphate of potash is the special form for potatoes. In addition to these two chemical forms, wood ashes contain about 6% of potash.

HOW TO USE. A complete or balanced commercial fertilizer should be applied in three parts—one after the ground is prepared for seeding or setting out plants; the second three weeks later; the third the same period after the second. By that time, the plants being up, it is laid into shallow drills beside the rows or around the plants. Just before rain is the time, or water it in.

EFFECT ON SOIL. Commercial fertilizers are one-year stimulants. They do not add to the texture of the soil. Used alone for a long time, they may leave the soil more acid or more alkaline than before. Acid-producing fertilizers tend to deprive the soil of humus. For that reason complete soil can only be attained when also fortified with manure and compost.

Gardening in frames

Time is saved and many advantages gained by using cold frames and electric hotbeds

A FRAME is as necessary an adjunct to successful gardening as a long-handled shovel, a hoe and a rake. Because of its glass roof, it is potentially a cold greenhouse. When heated, either by fresh horse manure or electricity, it becomes a miniature hothouse. When shaded with slats or sacking, it makes an ideal growing place for seedlings in the hottest and sunniest days of Summer. When covered with straw mats, it is insulated against extreme cold and will harbor over Winter the not too hardy plants.

It is a midway stop between a warm room or greenhouse and the nippy Spring outdoor air, for beneath its glass small plants are hardened off. If dug deep, it can be used for storing potted and boxed plants. And if this is not a long enough catalog of virtues, we might add that in Summer a frame makes a grand place for youngsters to dig in.

EXTENDING THE SEASONS. On second thought, a frame has still other possibilities. It can extend the seasons at both ends —anticipate Spring and avoid the killing of black frost. Minor crops for the table—lettuce and radishes—can be grown along in a frame before the seed flats of annuals are set there. When Autumn comes, they can be repeated and also plants that die at the first frost may find a safe shelter under the glass for a few more weeks of blooming.

KINDS OF FRAMES. To accomplish these various purposes, the frame or frames must be properly built and advantageously located. A southern-facing slope out of the way of wind is the ideal spot for them. Lacking this, they can be sheltered by fencing during early Spring and late Fall.

If made of wood, use 1½″ planking, well creosoted below the surface. Poured concrete, run below frost line, is more permanent. Be sure and lay a line of heavy wire netting under the bottom to keep out moles and rats. The frames should measure 16″ in back and 8″ in front, thus giving the sash a slope to drain off rain and also to capture the maximum of sun warmth. Standard sash comes 3′ x 6′ and the width of the frame or battery of frames is determined by this, adding 3″-4″ for rafters between sash when a number of frames run together. Rafters have a mid-rib the depth of the sash and a sliding base each side.

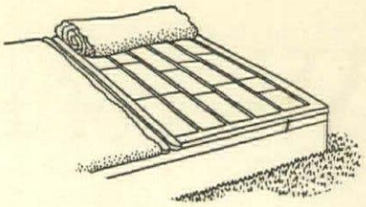
When made of wood set on the ground, the frame is portable and can be moved about at will. Smaller frames, with half-size sash, come for small gardens.

Well-built sash is a good investment, since it lasts longer and stays in shape. Double glass sash for special work is available, as are portable metal frames.

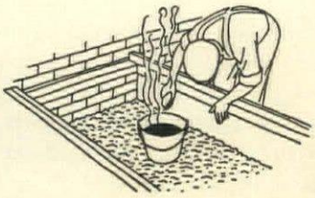
ELECTRIC HOTBEDS. Except he live far from an electric power line, a gardener who makes his hotbed with horse manure is woefully behind the times. The new electric cables come in sets for double frames —60′ to each sash frame—together with a thermostat control box. The cables are laid directly on a layer of sand and covered lightly and can stay there from year to year, as they are practically indestructible. They furnish the desired bottom heat for the germination of seeds and growth of plants. Merely to protect tender plants, wiring of a set for this purpose can be strung around the sides of the frame.

SOIL FOR FRAMES. The ideal set for permanent frames, especially if electric heating is to be used, goes down 16″, with the concrete walls 2′-3′ below surface. Six inches of drainage material goes in the bottom—cinders or small stones, and then a layer of sand. The cable lies on this sand. Next comes 6″ of soil. This soil should be an average garden loam—⅓ sand, ⅓ leafmold or ground peat and ⅓ garden soil. To prevent fungus diseases, sterilize the soil. There are several powders for this purpose on the market. Soil in cold frames should be changed every second year. Take out all soil, scrub the frames with hot water, soap and disinfectant and put in fresh sand, leafmold and loam.

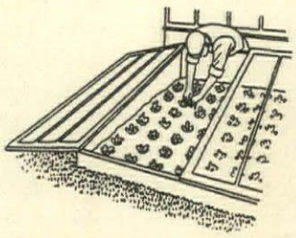
PLANTS TO GROW. Tender annuals, half-hardy annuals, annuals that must be sown in pots to transplant easier, annuals to be sown in the Fall, perennials and pot plants grown from cuttings in shaded boxes of sand, small and quick vegetable crops are all subjects for the heated frame.



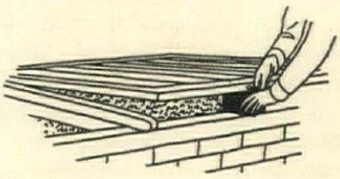
In extremely cold weather cover cold frames with straw mats. Being light, they can be rolled back on milder days



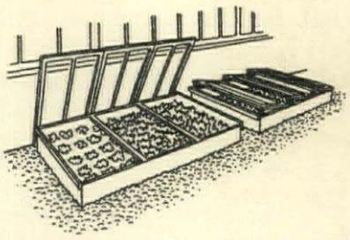
Before renewing soil in a frame, scrub the sides well with hot soapy water in which is dropped a little disinfectant



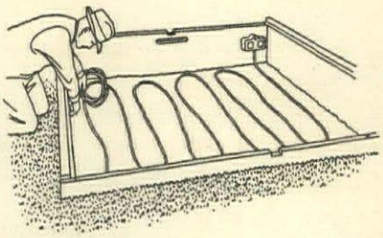
Adequate spacing of plants makes for better growth and neat appearances. Here are side-hinged sash easy to lift



Ventilate your frames on warm days in early Spring. A brick or a notched board will hold the sash the right height



Plants started in the greenhouse are hardened off in the cooler temperature of cold frames. Protect from winds



The electric hotbed is easy to arrange, clean, efficient and self-regulating if equipped with a dependable thermostat

Woes of the gardener

Diseases and pests, the seed that doesn't come up and the shrub that doesn't survive may make his life not a happy one

At one time in London during the Eighteenth Century, there was an exhibition of amazing curios among which were displayed no less than Adam's own keys to the front and back gates of the Garden of Eden! Apparently that evicted tenant took them with him—and thereafter the gardener's life has been full of woes. Woes of the soil and woes of the plant, together with whatsoever rheumatics and creaks may afflict his mortal frame.

The woes of the gardener's body we can lay aside for another time; here we might consider a proper attitude towards the woes of plants and soil.

Since there is no easy way back to that perfect Eden, soils and plants will always present problems. They will be attacked by enemies and invaded by diseases and as fast as science conquers one another will spring up. But there's no use being disheartened about it all or growing pathological.

You can almost always tell a beginning gardener from one of long experience by his or her attitude toward plant diseases and pests. Amateurs make a great deal of them. They become clinically-minded. They start talking about them on the slightest provocation. The experienced gardener begins at the other end. He believes, in fact he knows, that the plant, like the human body, when kept healthy and growing along will resist many diseases to which the less sturdy will succumb. When diseases and pests appear he takes them in his stride. Warfare against them is part of his normal routine of gardening. Keeping abreast with new cures and new methods of prevention is one of his essential functions. But he doesn't talk about it all the time.

Unfortunately, some of our garden clubs, with earnest and commendable intent to advance and spread their particular art, have been guilty of stressing the pathology of gardening. So ardent has been their pursuit of bugs and pests that one wonders why any of their members would be so silly as to take on the added burden that gardening apparently entails. Heaven knows, life is difficult enough and the mind is encompassed about by sufficient fears and potential dangers, without starting off with the grim consciousness of all the dire and dreadful things that may happen to a rose bush or attack a delphinium.

The problem of why a plant curls up and dies is a complex one. It may be in uncongenial soil or soil deficient in the kinds of foods its particular variety needs. It may lack the desired amount of sunlight and shade. Its roots may not have sufficient room to spread or its foliage may be crowded out by rampant neighbors. It may suffer the inroads of disease and the cunning invasion of pests of myriad sizes and descriptions. Or—and this is quite important to remember—it may just die.

Sky-reaching redwoods of California will live to an incredible age, spanning centuries and fifty generations of men. The annual calendula completes its life cycle between the last frost of Spring and the final killing frost of Autumn. In that short space it has come from seed and set seed of its kind so that its race will carry on. Between these two extremes there is, say, a hybrid tea rose bush. How long can we expect that to live?

30 HOUSES AND PLANS
Don't miss our big 1940 book of well-designed houses—in the February Second Section

We pay a dollar for this bush. Behind that dollar's worth lies the skill, experience and labor of the grower. According to the kind of rose you buy for that dollar depends its susceptibility to or freedom from disease. Granted that you give it the proper soil, the required location, adequate feeding and spraying or dusting to prevent its ills and confound its enemies, granted even these, would you expect it to live forever? True, some old roses have lived many years longer than their owners, in perfect health, but an eternity is too much to expect for a dollar.

A third woe of the gardener is expressed in the lament, "It never came up." The seed that doesn't germinate and the seedling that is cut off in its infancy are both disconcerting.

The first rule of seeds is to buy them from dependable merchants. A few cents more may mean the difference between germination and disappearance, between seed true to name and untrue, between wasting your time and labor to no avail and making them productive.

Gardening pages of newspapers and magazines and quantities of books, give all the information the veriest tyro needs to know on sterilizing soil, sowing seed and caring for seedlings, and even how to prepare for particular seeds that require special attention and when to plant them. Or, lacking the sources of information, ask any gardener. At first glance, what you read or are told will seem like an awful lot of bother. You quote Mrs. So-and-So who "just sticks them in the ground and they spring up." Be Mrs. So-and-So as she may, a good plant, like a good meal, entails some bother in preparation and if you aren't willing to undertake it you had better forget gardening and push along with your golf.

There's the bush or the tree that, somehow, never did survive its lifting, hauling and transplanting. Here again we go back to the source—to the nurseryman. What's his reputation? Did you ever visit his nursery to see if he kept it clean and well cultivated and moved his plant materials from time to time to give them a sound ball of roots? Did you see evidences that he realized the importance of spraying?

A good nurseryman takes a lot of trouble over a course of years in bringing a little rooted cutting up to the shapely tree or shrub you find in his nursery rows. His reputation and business future depend on taking this bother. Once the tree or shrub is planted properly in your grounds, then your bother commences. From that point on you take up the responsibility for it.

We have spoken of these as gardener's woes. We had better call them his sporting chances. You can play games for the fun of playing, but where's the man who doesn't play to win? You can garden for the physical exercise it entails, but where's the gardener who doesn't hope every seed he plants will germinate and every tree and bush survive? Game or gardening, each demands bother and skill, effort and aptness, practice and knowledge.

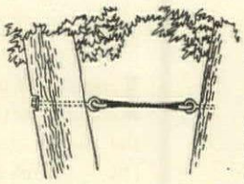
There isn't any other way to find those keys to the front and back gates of Eden.

Richardson Wright

Trees deserve care and maintenance—Eight essential points

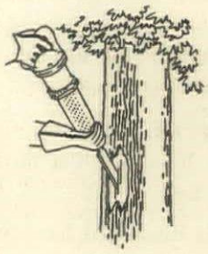
SPRAYING

Spraying, like medicine, falls into two classes—preventative and curative. Preventative includes early work against canker worms, tent caterpillars, the succeeding Japanese and elm-leaf beetles and gypsy moths. Leaf miners are deterred in early stages. Curative is timely spraying against the scales and scale-making insects



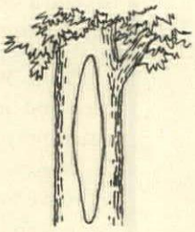
BRACING

Trees with long heavy branches or structurally weak ones should be braced against wind and ice storms. Cables or screw rods are used, placed above the point of division. Where electric storms are common, trees should also be protected against lightning. A cable from top of tree and grounded in moist soil is practical



TREE SURGERY

Like spraying, tree surgery should be put into the hands of experienced men. The work requires a wide knowledge of trees and their diseases and methods of growth and adequate equipment. Diseased parts must be cut away and the spread of interior rot prevented by proper antiseptics, after which the cavity is filled



CAVITY FILLING

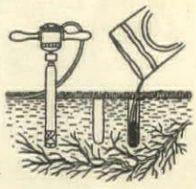
There are probably as many methods and materials used in cavity filling as there are tree surgeons. Certainly the filling must prevent entrance of fungus and moisture, it must not injure the living wood and it should be in sections to move with the tree. Over this a developing callus will grow and cover the filling with bark

PRUNING

Corrective pruning is most important. Cut out dead and weak branches to produce a dense, well-proportioned head, according to the growth habit of each species. Only when absolutely necessary should a large amount of wood be removed. Unless carefully done, sun scald may follow. Professional pruning is always advised

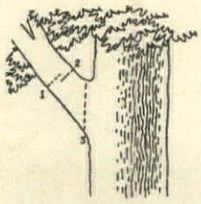
POINT OF ATTACK

One of the commonest points at which rot enters the heart of a tree is where a large limb has been badly amputated. A spur left on the trunk as shown here is an invitation for bacterial disease. When a limb is cut off the place must be cleaned and closed to prevent the entrance of moisture. Better use a professional tree man



FEEDING

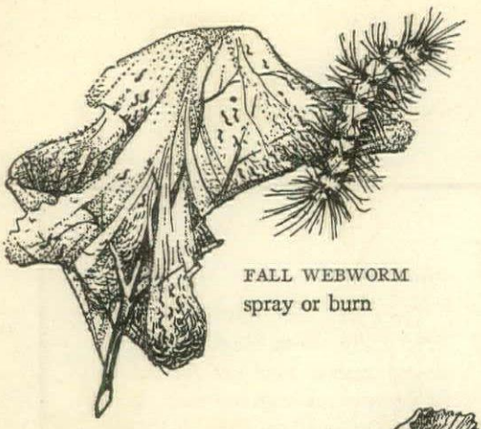
In cutting grass and raking leaves from shade trees we deprive them of nature's food; to enable them to withstand disease and weather conditions, they should be given complete plant food. Three to five pounds to each inch of trunk diameter is put in drilled holes 10″ deep, 2 feet apart over the feeding area, especially the perimeter



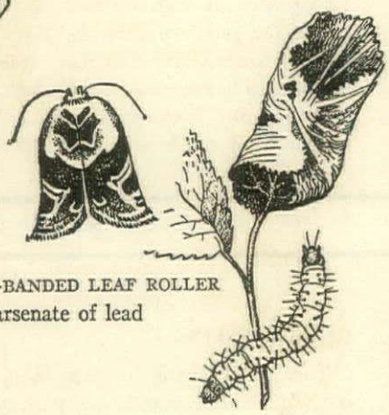
REMOVING LARGE LIMBS

Large limbs are cut off in sections. The final cut should be flush or nearly flush with the trunk or branch. Then protect with a wound dressing or paint until covered by callus. Don't trim maples in early Spring, as they bleed. Remove girdling roots which grow around the base of trunk and cut off circulation of sap in adjacent bark

Sixteen of the pests



FALL WEBWORM
spray or burn



RED-BANDED LEAF ROLLER
use arsenate of lead

THRIP
injures gladiolus

LINED PLANT BUG
attacks zinnias

BRISTLY ROSE SLUG
showing its injury

ROSE LEAFHOPPER
spray leaves

INSTEAD of attempting to list all the pests that conceivably can attack plants in the flower garden, we select the sixteen chief offenders. These under control or slain, through the measures suggested, the gardener need have little to worry him—save the diseases (see next article) some of which are spread by the pests described here or invade plants which have been weakened by their inroads.

These pests are of two kinds—sucking and chewing. For the first use a poisonous spray or dust which kills by contact, for the second a stomach poison spread on the stems and leaves of the plant.

FALL WEBWORM. Tie leaves with a web-nest in which they feed. Arsenate of lead spray or dust will kill the worms, but it is sometimes less trouble and equally effective to cut off infested web portions of plants and burn them. Do this as soon as you observe webs. Or burn the webs with a torch of kerosene-soaked rags or newspaper. Be sure to crush all caterpillars falling to the ground.

RED-BANDED LEAF ROLLER. Spray or dust with arsenate of lead.

THRIP. Growers of gladiolus know this pest well. There are three cousins in this family—greenhouse, flower and Florida flower thrip. Start preventing its inroads by burning old or infested foliage and weeds. Control with nicotine sulphate solution or, in the case of greenhouse thrip, fumigate with nicotine or cyanide or spray with 3 gallons of water in which mix 2 pounds brown sugar and 2 tablespoons of Bordeaux. Gladiolus thrip winters over on corms and may be killed by placing these in tight paper bags containing approximately 1 ounce of naphthalene flakes to each hundred corms.

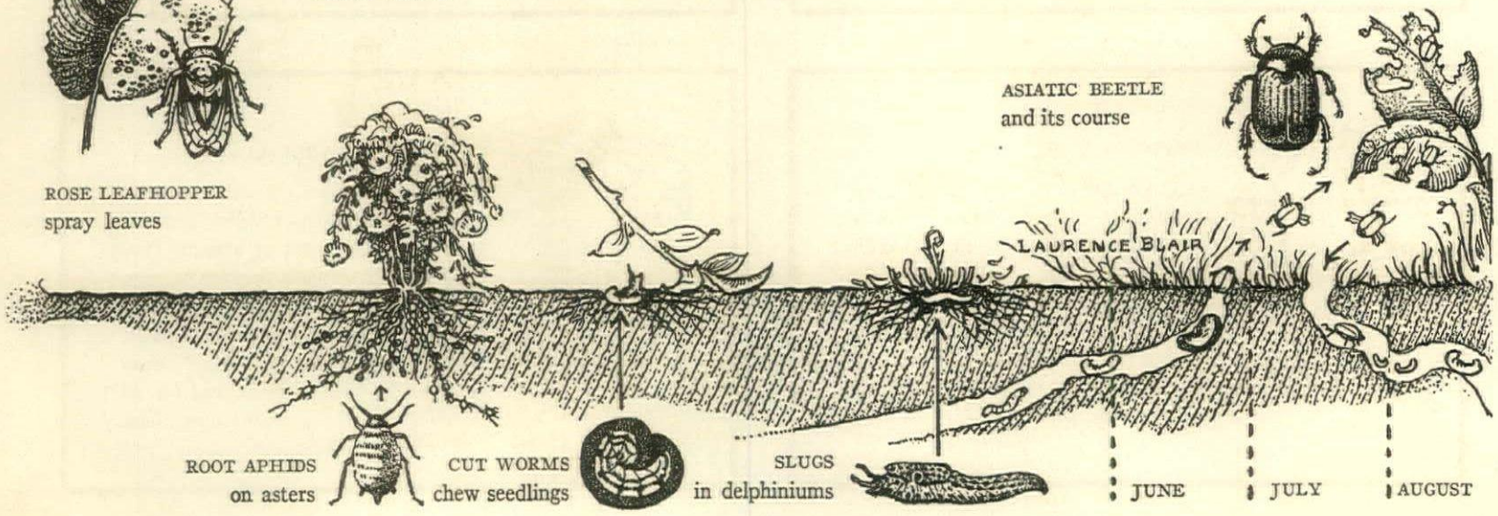
BRISTLY ROSE SLUG. Knock off larvae from leaves with strong spray of water or use a stomach poison spray such as arsenate of lead or nicotine sulphate—1 teaspoon to 1 gallon of water and 1 ounce of soap—which will also clear off aphids.

The rose midge, which lately has caused serious blighting of rose shoots, calls for repeated quarter-inch coatings of tobacco dust spread on beds and under plants, soil fumigation over Winter and nicotine and pyrethrum sprays during Summer.

ROSE LEAFHOPPER. When the young appear, spray the leaves with a nicotine solution or pyrethrum.

ROOT APHID is illustrated here as attacking roots of asters. One preventative is, when setting out aster seedlings, to mix wood ashes with the soil.

CUTWORMS, the bane of Spring gardeners, can be handled in several ways. Plowing, discing or spading the ground through in Fall and Spring may exterminate some of them. As they lop off tender seedlings, surround these infant plants with poison bait made of 1 ounce of Bordeaux or white arsenic, 1 pound dry bran, 2 tablespoons of molasses and one quart of water. Allow to stand several hours so that the bran will be saturated with the arsenic. Scatter around plants after sundown. Boards laid alongside of plants will trap many over night, especially if poisoned foliage is laid beneath them.



Chief offenders against flowers and how you may thwart their tricks or slay them

SLUGS, which have the cutworm's penchant for tender growth, can be prevented by surrounding plant with air-slaked lime, soot or coal ashes. They especially like young delphinium growth. Also use pieces of potato sprinkled with Paris green. Clean out egg masses which often infest old boards and flower pots.

ASIATIC BEETLE. Lead arsenate is one of the specifics for this bug. Before July 10th spray ornamental shrubs and flowers and protect lawns by broadcasting lead arsenate at the rate of 3 pounds to 1000 square feet of surface. Beetles enter the soil before daybreak and, when poisoned, die there, so that no assuring evidence is found save in their disappearance.

TARNISHED PLANT BUGS. Attack asters, chrysanthemums, dahlias and zinnias. Quarter-inch long, brassy brown with yellow and black slashes. Keep soil well cultivated and burn weeds—especially pig and rag weed—and trash, where they hibernate. Nicotine or pyrethrum will destroy the young, but collect adults in early morning, beating them into a pan of water and kerosene. Dusting with sulphur also recommended. Tarnished plant bugs attack fruit buds in early Spring.

APHIDS. These plant lice, in various forms, attack tender growth of roses, chrysanthemums, beans, nasturtiums and even terminal twigs of shrubs. They are sucking insects. Presence is revealed by ants, which use them for cows, taking the honeydew extracted by the aphids. Nicotine or soap sprays or dusts give control. Several sprayings may be necessary, as this pest breeds amazingly fast. They reduce vigor of plants and curl and distort leaves.

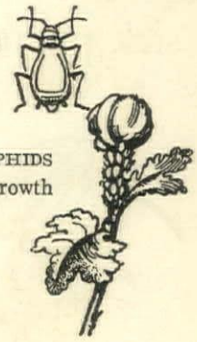
Root aphids, small bluish-green lice on aster and chrysanthemum roots, can be deterred with wood ashes and a mixture of half tobacco dust and half air-slaked lime. A more forceful control is carbon disulphide. Make holes 8″ from plant and 1′ apart and pour a little into each, closing up the hole and keeping moist. Handle carefully and keep away from fire. Don't plant asters same place twice in succession or else sterilize with lime and tobacco.

RED SPIDER. Attacks phlox and hollyhocks, weaving almost invisible webs on underside of leaves. Spray with nicotine and Bordeaux or dust with sulphur. Make applications weekly. Lime sulphur spray on soil before plants appear also recommended. Red spider favors evergreens. Use spray containing some glue or flour to assure sticking. Pyrethrum and rotenone also recommended.

STALK BORER. Extremely dangerous because its damage is done and plant commences wilting before borer is discovered. Enters stem by a small round hole, from which it burrows stalk. Open stalk and you'll find a slender striped caterpillar. Control-burn all stalks of plants subject to this borer—corn and dahlias especially—to destroy Winter eggs. All nearby weeds should be destroyed too, especially rag weed where the pupas are hidden.

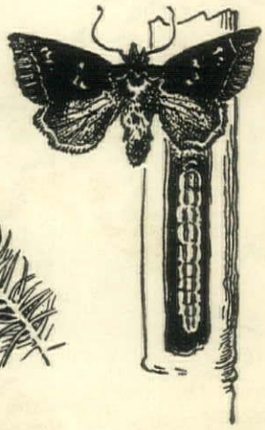
BAGWORM. Pick and destroy bags during Fall, Winter and early Spring. They then contain eggs for next year's generation. Also (*Continued on page* 34)

TARNISHED PLANT BUG
attacks marigolds



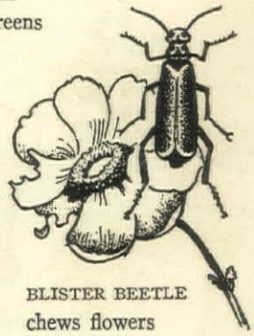
APHIDS
on tender growth

RED SPIDER
foe of phlox

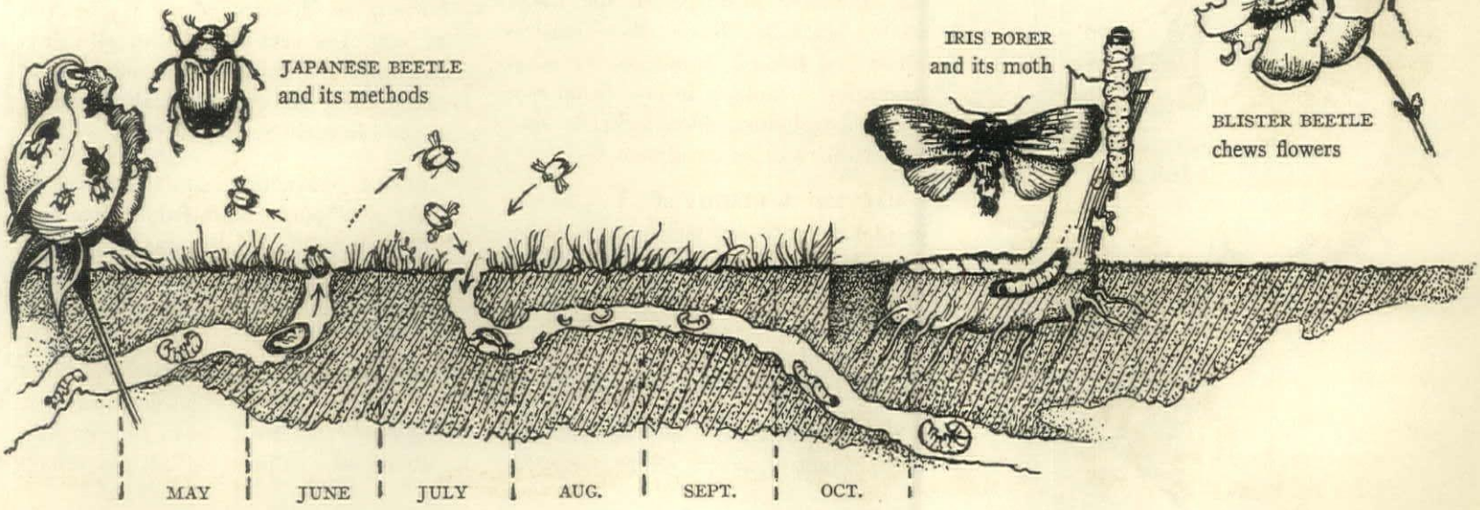


STALK BORER
attacks dahlias

BAGWORM
on evergreens

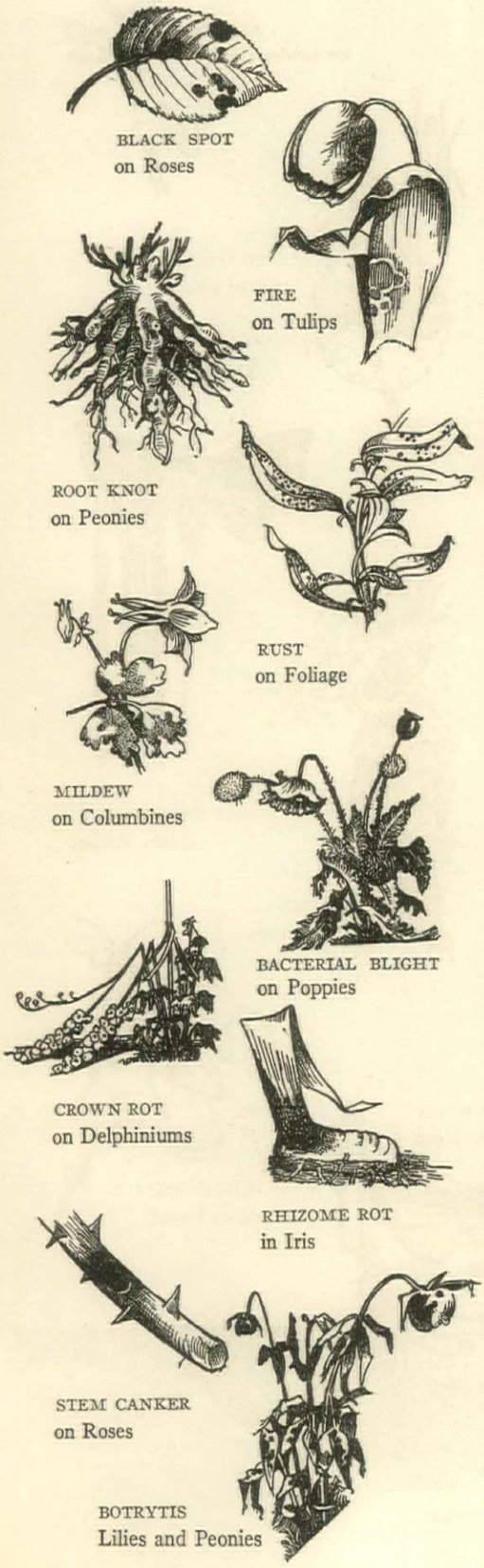


BLISTER BEETLE
chews flowers



Ten of the diseases

Prophylactic measures that prevent inroads of diseases—How to handle sick plants—The beneficent bonfire—A note on scales



BLACK SPOT. Common on hybrid tea roses, hybrid perpetuals and pernetianas, rarely on wichuraiana and rugosa types. Spreads and causes leaves to fall. Lowers resistance of plant. Collect fallen leaves and burn them. Spray or dust with Massey dust or reputable commercial specifics. Do this regularly throughout the season. Don't water foliage or water late in day.

FIRE. A common tulip trouble, spotting and rotting in its course, begins with small spots on petals and leaves, which increase until foliage and flower are destroyed. Lift and burn all infected plants. Do not plant tulips two years in succession in the same land without renewing soil. Weak Bordeaux mixture is recommended as a control.

ROOT KNOT. Microscopic nematodes or eel worms cause this condition. Plants become sickly and wilt. More prevalent in light sandy soil. Lift and burn infected plants. Sterilize soil and lightly infected plants with mercurial solution.

RUST. Attacks a wide variety of plants, in the form of yellow, orange or reddish brown spots on leaves, stems and buds. Rake and burn all debris in Fall. Dust with sulphur from time leaves first appear. Asters and snapdragons susceptible.

MILDEW. Powdery mildew spreads a white or greyish talcum over leaves, stems and buds of many plants—columbines, roses, phlox. Rake and burn all fallen leaves and cut-off stems in Autumn. Use dusting sulphur when leaves are dry, giving successive dustings. As the fungus winters on fallen leaves, these must be raked and burned. Avoid putting plants susceptible to mildew in low, damp spots and when planting allow sufficient space between for free air circulation.

BACTERIAL BLIGHT attacks a number of plants, beans and delphiniums among them. Irregular black spots appear on the upper surface of leaves. In the Autumn rake and burn all fallen leaves and cut off stems; and before growth starts in Spring drench soil with corrosive sublimate.

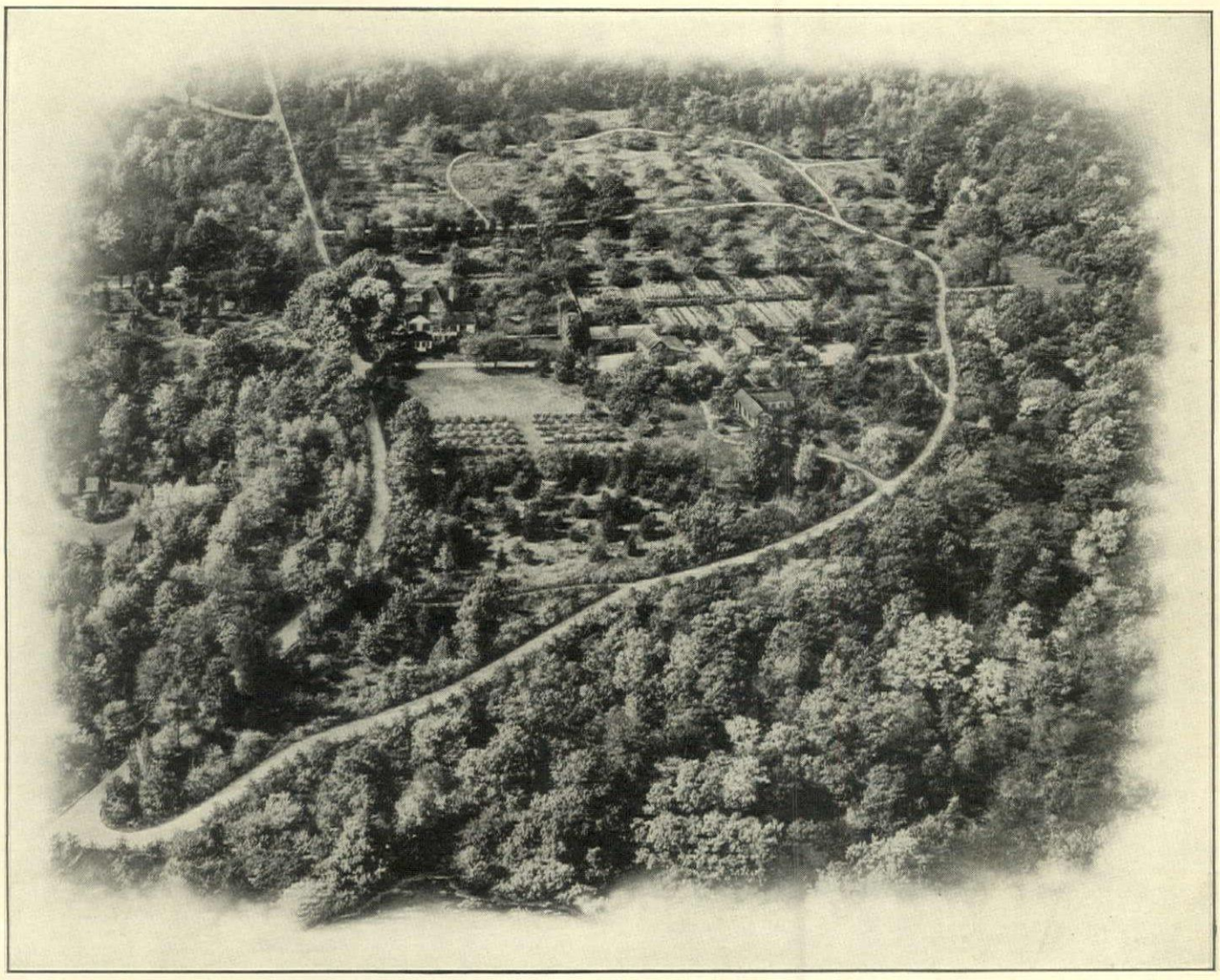
CROWN ROT. When the lower leaves of a delphinium plant turn yellow, you can be sure crown rot is at work. The plant wilts and the stalk comes away from roots. At that stage all you can do is to lift and burn the plant and put fresh soil in the excavation. Use healthy plants and avoid crowding them.

RHIZOME ROT makes a soft, stinking custard inside the rhizomes of iris. Lift plant, cut out diseased parts, sterilize in a solution of bichloride of mercury and then let rhizomes lie around in the sun for a couple of days. Replace the soil, and plant or sterilize it with some of the solution. Deep planting of iris often encourages this rot. A dusting of gypsum has also been recommended as a sterilizer of rhizomes.

STEM CANKER. Watch roses especially for this. First appears as small, pale yellow or reddish spots on bark or stems. Gradually increases until wood tissue dries and bark cracks. Often entire stem is girdled and part above wound wilts and dies. Prune out and burn all infected parts. Examine plants in Spring before growth starts. Shellac cuts. Disinfect shears with kerosene. Control can be applied in form of dormant lime-sulphur spray in early Spring.

BOTRYTIS. A disease dreaded alike by lily and peony growers. A brownish gray mold appears, then a black body—the form in which the fungus lives in a diseased plant over Winter. Each kind of plant—peony, lily and tulip—has its own type of botrytis. Another form attacks cineraria, geranium and primrose in greenhouses. Burning of diseased plants is the first measure. The next is to destroy all debris and leaves in Autumn and the third to spray young shoots with weak Bordeaux mixture in early Spring.

SCALE. While the scales rightly belong to the pests' pages, we introduce them here because they attack some ornamental trees and shrubs. Two kinds—armored scales, with a hard shell, such as oyster shell, San José and those on euonymus juniper, pine leaves and lilacs; and soft scales which are brown or black. Spray with a dormant oil in March or early April and in June or July with nicotine sulphate to kill the young.



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DESIGNING A GARDEN

(CONTINUED FROM PAGE 3)

house as it stands on the lot. Mark distances, changes of grade and existing features. Also be sure to mark doors and windows and locations of rooms, porches and terraces. Remember that good gardens are made from the house out. Stand at the various windows and in the doorways and on the porches. From these points visualize the property. Visualize the extension of those rooms into garden rooms.

To be enjoyed at all seasons of the year, the garden should be near the house. It also should be planted with some material that will remain green all year. Gradually you begin to visualize the surrounding fences, walls or evergreen hedges, the arbors and low walls and fences that wall in the rooms. You can visualize, too, how best the existing features can be made to play their parts in the design—a terminal tree, the slope of the land, and also what can be added to these features—how a pair of matched shrubs can embower a seat, how the walls of a garage can be latticed for vines or covered with spreading espalier trees, how a grape arbor can connect this garage with a summerhouse at the rear of the property.

HOW TO ENCLOSE THE GARDEN

(CONTINUED FROM PAGE 5)

architect or the aspiring hand of an amateur, the plan must state a theme. It may be formal or naturalistic. It must be an individual expression and not merely the copy of some other garden's theme.

This theme, as it grows on you, will soon affect the plan. It will affect the type of enclosing material. It will decide whether slopes are to be terraced into flowering shelves or planted naturalistically. It will help create the unique attraction of the garden—either an outside view or an inside beauty spot.

In your own way try to set down this motif on your ruled paper. It may help to give your plan a third dimension by roughly drawing in the heights of trees and shrubs, so that you can visualize their contours and collective massing. In short, whether the lines on your plan be straight or curved, they will take on the semblance of a living garden.

SIXTEEN OF THE PESTS

(CONTINUED FROM PAGE 31)

pick in Summer and spray or dust with arsenate of lead.

Black Blister Beetle. When numerous, knock off into pan of kerosene. Preventive spray or dusting with lead arsenate will protect foliage. Choice plants can be raised under cheese cloth.

Iris Borer. Eats heart of rhizome. Presence indicated by slime on lower foliage. New growth can be sprayed up to middle of May with arsenate of lead and nicotine. Some iris fanciers pile leaves and trash on plants before Spring appearance of iris leaves and burn over the beds, thus killing eggs. When slime appears, lift plant and cut out borer.

Japanese Beetle. As these hibernate and increase in the soil, their control can start there by poisoning the turf with powdered arsenate of lead—5 to 10 pounds mixed with several times its weight of sand—spreading this amount evenly over 1000 square feet. Do this from early Spring to July 1st. Arsenate of lead spray on susceptible foliage will deter and destroy some beetles. They can also be knocked off into pans of kerosene. Traps baited with a geraniol are apt to attract more beetles to your place. Many birds—starlings especially—consume Japanese beetles.

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ANNUALS FOR THE NEW YEAR

(CONTINUED FROM PAGE 8)

INTERESTING NEWCOMERS. Before plunging into the mass of petunias, larkspurs, marigolds and what-nots, let's take a look at three interesting newcomers. It's always exciting to try a flower that one has never grown before, even if it is discarded after the first season.

Star of Texas (*Xanthisma texanum*) is a new one to me, but I confess I fell in love with it at first sight. The daisy-like, canary yellow flowers, on neat, strong stems, dot attractively the clean, bushy plants, about 18 inches high. It is said to do well in dry situations, as might be gathered from its name.

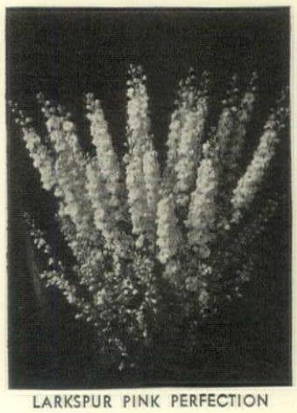
Two others are tripteris, in a dwarf form about 15 inches tall and twice that in diameter, with 2-inch golden orange flowers on long, thin stems; and *Echium plantaginum* White Bedder, relative of the viper's bugloss or blue weed but dwarf in habit, and with a truly desirable habit of flowering all through the Summer months.

A PLETHORA OF MARIGOLDS. The Niagara of new marigolds continues to pour down upon us. Due to the popularity of that little gem, Harmony (which received scant attention at the hands of the judges when it was introduced!), all of its sisters and its cousins and its aunts are being shoved into the prize ring. Improved strains of the original, and Double Harmony Hybrids, both tall and dwarf, are offered. Spotlight, both early flowering and very attractive, and the gay and sprightly little Ferdinand are selected colors which I like very much. Among the new dwarf marigolds are Extra Early Dwarf Carnation Flowered (claimed to be earliest of the Africans); the Dwarf French Scabiosa-flowered Orbets, with a very high percentage of doubles; and Dwarf Chrysanthemum-flowered Golden Jubilee, recommended for low bedding.

The "big" marigolds also find a place in the new lists. Gigantea Full Double Orange, a selection from Gigantea Full Double Mixture, will appeal to those who prefer dimensions to daintiness. Wizard of Oz Mixed is claimed to be the largest flowered in existence, and grows four to five feet tall. Giant Peony-flowered Orange Supreme and Golden Supreme come very true from seed, and the huge blooms (more like chrysanthemums than marigolds) are most effective for cutting. Silver Crown, of collarette type, has the distinction of being a pale primrose buff and of nice, informal shape.

PETUNIA PARADE. Last year's sensational petunia, Hollywood Star, was liked by some and not by others, but I found it very delightful. Hollywood Star Mixed, ranging from white and light pink to dark red, extends the color range. Those who like the unusual and showy will want to try Betsy Ross, a miniature with nice ruffled flowers striped alternately red and white. To the strong-growing Balcony type, Red Wonder brings a brilliant red with strongly contrasting, almost black throat—very effective. Among the dwarf, compact growing sorts several new colors appear: Lady Bird (rose overlaid with scarlet); Dwarf Giant Copper Red; Pink Gleam and Pink Glory, and Violet Blue, quite distinct from any-

(*Continued on page* 36)



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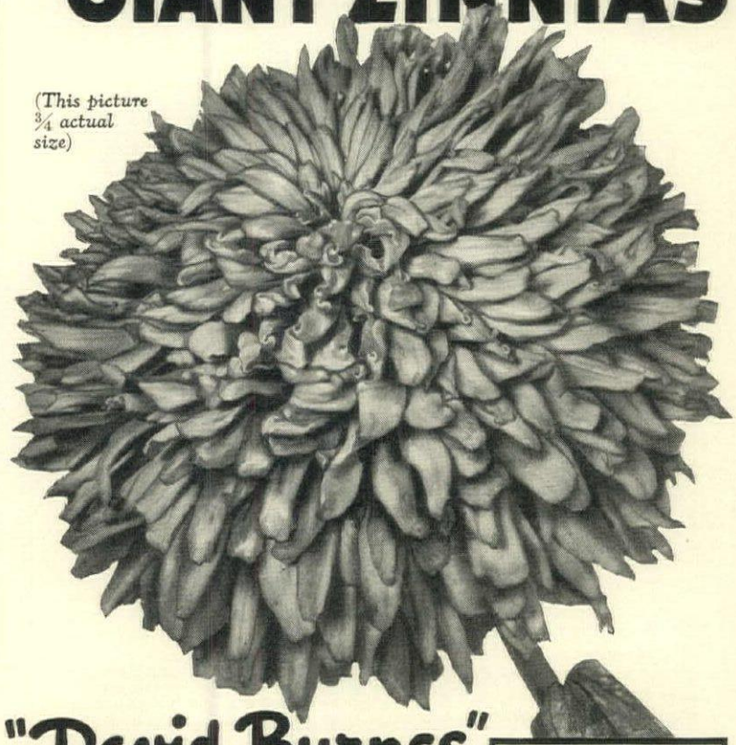
Burpee's *New* GIANT ZINNIAS



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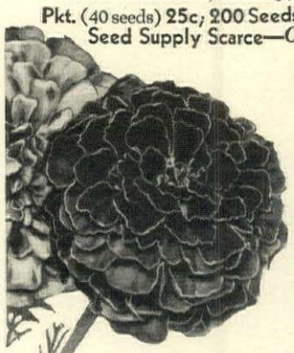

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ANNUALS FOR THE NEW YEAR

(CONTINUED FROM PAGE 35)

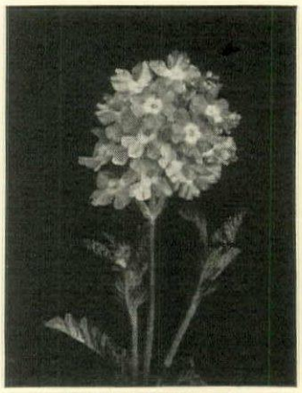
thing heretofore available in this group.

LARKSPURS AND SNAPS. Quite popular, but still worthy of much more general use, are the annual delphiniums or larkspurs. These, along with snapdragons, are especially valuable for breaking the monotonous horizontal lines found in too many borders. Great improvement has been made in larkspurs during the last few years, and this season brings a dozen new colors, in most instances indicated by the names, such as Mauve Beauty, Stock-flowered Purple, Rose Pink and Glitters, a salmon cerise. Rosalind and Montrose, different shades of rose pink, and Dazzler, bright carmine, are all offered in improved strains for the benefit of this year's gardeners.

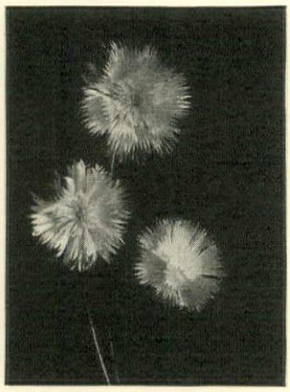
Among antirrhinums, Golden Rod, quite a distinct new type, proved very satisfactory in my own garden and of exceptionally vigorous growth. The golden flowers are slightly frilled, and charming when cut. Quaker Maid is an interesting combination of rose and yellow. Baby Rose is similar to the dwarf Magic Carpet, an antirrhinum which was liked by many gardeners last year, but deeper in color.

AND A FEW ZINNIAS. Sensational as any annual novelty this year is the new David Burpee type of zinnia, as yet available in mixed colors only. Usually huge flowers do not especially appeal to me, but these floral giants possess such wonderful pastel colorings that they are most impressive. Uniflora Giants, another new type, produce but one flower to a plant, on three-foot stems. To the attractive Fantasy group a new color—deep scarlet—is added in Wildfire. Padre and Campfire, both scarlet, and Crown O'Gold Pastel Tints round out the list of the zinnia family.

(*Continued on page* 37)



VERBENA FLAMINGO



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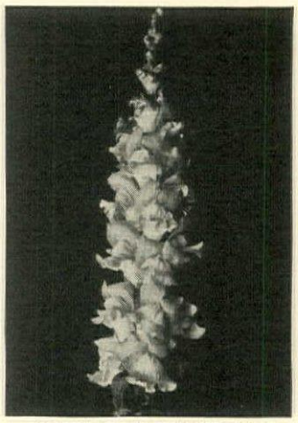
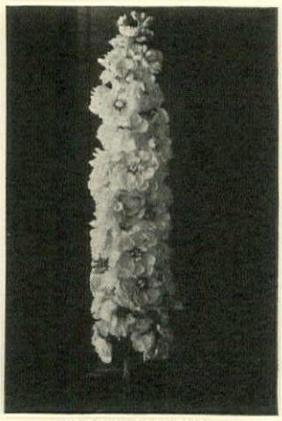


SNAPDRAGON QUAKER MAID



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ANNUALS FOR THE NEW YEAR

(CONTINUED FROM PAGE 36)

ESPECIALLY FOR CUTTING. More and more is it becoming the custom to devote some space to annuals for generous and unrestricted cutting, that the regular borders need not be raided. The following new varieties are especially good for the cutting garden.

Giant Harmony Mixture of asters (not wilt-resistant) come in a full range of aster shades, with extra long stems. Calendula Yellow Colossal is even larger than the popular Sunshine, and a freer bloomer. Three new nasturtiums —Fiesta, yellow and scarlet, Indian Chief, scarlet, and Sun Ball, pale yellow—are all sweet-scented semi-doubles. Stocks too, seem to be coming back into favor; Gardenia, white, Mojave, purple, Fiery Red and Mammoth Rose are improved forms bred especially for cutting.

A FEW GOOD EDGERS. In most gardens there is plenty of use for edging plants. The dwarf double California poppy Sweetheart offers something new for this purpose. The rose-colored crinkled double flowers look not unlike large begonias, and the plants attain a height of less than ten inches. Those who last year tried that splendid verbena Blue Sentinel, of erect growth, will want Flamingo, a bright rose pink. Calendula Pale Moon, a light primrose yellow, grows but eight or nine inches high—it's a natural for a "different" edging. Alyssum Violet Queen comes from England highly recommended as being a real improvement over the old Lilac Queen.

The ipomeas have been much with us since Scarlett O'Hara's début. Alamo, or "mile-a-minute vine" is recommended for hot dry locations, and for trellises and fences. Ipomea Greater Glories are super-morning-glories offered in a half-dozen separate colors, not unlike the Oriental hybrids recently introduced from Japan.

IPOMEA PINK CLOUD

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AGERATUM MIDGET BLUE

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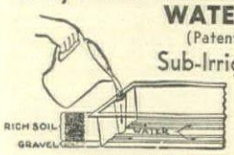

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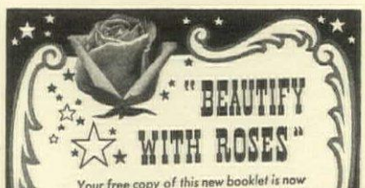

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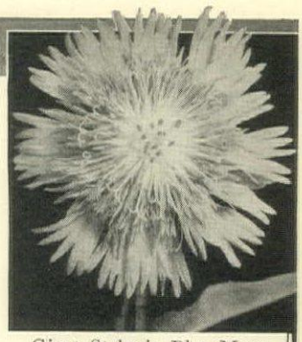

Giant Stokesia Blue Moon

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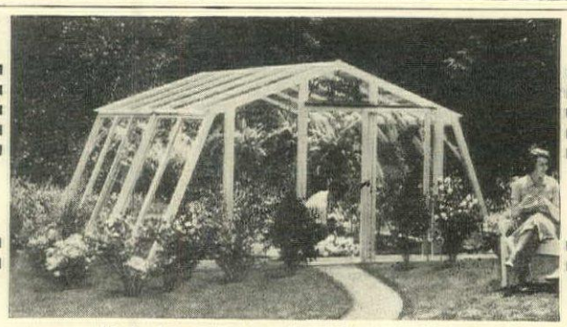

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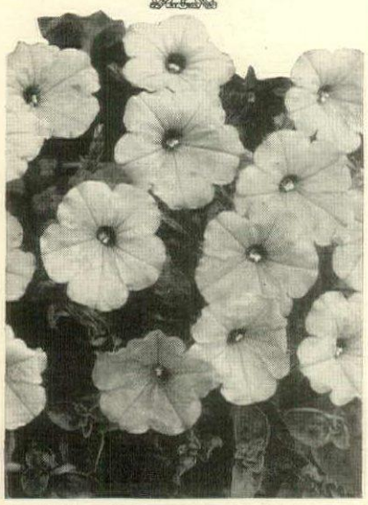

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THE NEW PERENNIALS

(CONTINUED FROM PAGE 17)

making possible planned color effects. Glory of Holland is a larger flowered type of ameria, one of the desirables for early Spring. For dry soil and drought conditions *Calandrinia umbellata*—a late Summer sun-lover deserving better recognition—is offered in the variety Amaranth, named for its color.

OF TALLER GROWTH—FOR MID-BORDERS. In the group of plants somewhat taller in growth than the preceding, say from fifteen inches to three feet, there are many choice new things, a considerable proportion of which can readily be grown from seed.

Some of these plants, with low crowns of foliage and graceful tall flower stalks, have the advantage that they are inconspicuous when not in flower. Such are the coral-bells or heucheras. Queen of Hearts is a new one with extra large "bells", and of the deepest red yet achieved. Others are Snowflake and Oakington Jewel. Last year *Aquilegia longissima*, with its four-inch spurs, made many friends who will want to try the new Longissima Hybrids (Sawco Colossal) in a wonderful rainbow range of colors. The pentstemons, with long slender spikes, have gradually won their way into many gardens, but Garnet—first of a new, larger-flowered type from Europe—seems likely to give them a wider appeal.

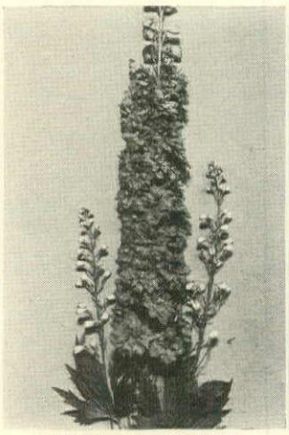
For cutting, in the medium height group, there are a number of fine new things. Airy sprays of blue or pink can be had from *Myosotis alpestris erecta*, Blue Spire (excellent also for massing) and from *Gypsophila pacifica florepleno*, a double pink babys-breath.

Shasta daisies have been assuming a more and more important role in our gardens. Snowbank is a large-flowered single valuable for its extra early bloom and "repeating" habit, as it blooms freely again in August. Nobilis, semi-double and a fortnight later, attains a height of two and a half feet. Closely related to the shastas are the pyrethrums, now coming in many named sorts. One of my favorites is Pink Bouquet, presented two years ago but unavailable since then until this Spring. It is double and doesn't "flop". Stokesia Blue Moon, very similar to *Laevis grandiflora*, is claimed to be an improvement on that splendid variety which brought the Stokes Aster to new perfection.

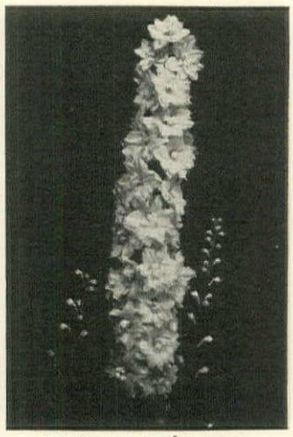
Other new perennials of medium height include heliopsis Summer Gold, a hardy zinnia; flowering first year from seed and blooming from June to frost, heliopsis merits much wider use. Gaillardia Sun, a bright yellow deepening toward the center, brings a new shade to this desirable group, as does Salmon Shades to the Chaubaud Hybrid dianthus. Rose Unique is another nice pink. Good for a semi-shaded spot is trollius Golden Queen. Rudbeckia Indian Maid Everblooming is the Newmani type, but earlier flowering. In tritomas, to bring flame colors to the late garden, Multicolor, Arcadia Blend, is presented.

FOR BORDER BACKGROUNDS. To the

(*Continued on page* 40)



DELPHINIUM DELIGHT



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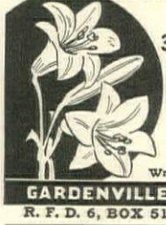

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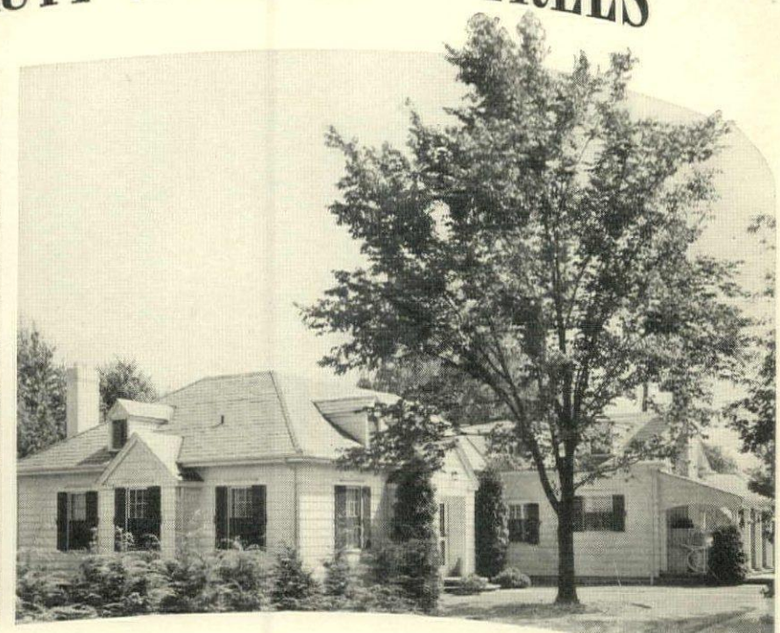

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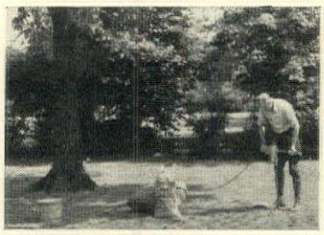

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THE NEW PERENNIALS

(CONTINUED FROM PAGE 38)

ever growing list of buddleias—among the finest of all background plants—this season will add Orchid Beauty, which I like particularly for its spike, more tapering than that of most varieties, as well as for its pleasing color. It makes a nice companion for the pink Charming. Hollyhocks, in addition to the striking Haile Selassie, already mentioned, are available in a new "laced and curled" type, Double Empress Mixed, from Holland; in the Mixed Souvenir de Madam Perrin, semi-doubles; and in Orange Prince, buff yellow and wine red. Incidentally, if you did not try the annual hollyhock Indian Spring last year, be sure to order it; it's made a wonderful record for satisfaction.

In poppies, too, there are several fine new ones besides the sensational Snowflame. Salmon Glow is a huge double that comes with the recommendation of a first class certificate won in Holland; Golden Surprise attains a new color note in the Orientals; and "Hybrid No. 1" (*Schinzianuni x Orientale*) gives us a distinct new type half way between the Icelands and Orientals, with orange flowers produced early, but plants going dormant in midsummer.

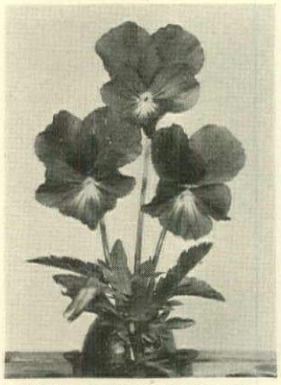
Coreopsis Golden Giant (Tea-Rose Scented), with its three- to four-inch flowers, five-foot plants and delightful fragrance, I would place high in an all-star perennial list—and it grows like a weed. *Campanula persicifolia* Wedgwood, a rich violet blue, is a marked improvement over the type and, of course, tolerates shade.

Speaking of blue flowers, make a double checked note to get anchusa Morning Glory, which came from England last year. Aster Gayborder Blue is not only a wonderful color, but of better growth habit than most for the mixed border. Hilda Ballard, a silvery mauve-pink, the size of the flowers having been nearly doubled. Hilda is five feet tall.

SOME NEW 'MUMS. The usual batch of new hardy 'mums comes along to add still more color to the late Fall garden, no longer a dull spot in the garden year. I like particularly the happily named Autumn Lights—an extra hardy, rather dwarf hybrid of arcticum—with its indescribable blending of copper, bronze and orange tones. Acacia, with small sulphur yellow flowers, is one of the latest hardies to bloom and exceptionally resistant to frost. Goblin, usually in flower for Hallowe'en, is a warm bronze and gold; and Gleam O' Gold, a primrose yellow pompon. Pomponette, growing only a foot tall, is especially fine for pots, and also a fine garden subject from Philadelphia south.

The curled and informal Pink Spoon, which has quickly become a favorite 'mum with many, now has two companions in Yellow Spoon and White Spoon, extraordinarily attractive for cutting. *C. rubellum* Clara Curtis, a lovely pink of distinct type introduced last year, will be more generally available for 1940. Elizabeth Corvill is a younger sister of Clara's, a deep clear lilac and neater and more upright in growth. Also available this year is Yellow Cushion one of the most desirable additions to the Pink Cushion or "azaleamum" group.

(*Continued on page* 41)



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THE NEW PERENNIALS

(CONTINUED FROM PAGE 40)

A FEW ROSES. The All-America idea —for better or for worse!—has been extended to roses. The winners of the first series of awards are Dickson's Red, a big husky scarlet red that does not "burn" in hot sunshine and is fragrant, too; Apricot Queen, apricot orange and salmon—similar to Mrs. Sam McGredy, with stronger color; California, orange and saffron, streamlined buds, huge flowers; The Chief, "flame, coral and copper", extra fine Fall bloom.

All of these are Hybrid Teas. World's Fair is a dark scarlet floribunda, that new group (though it contains some older roses) that has been coming so rapidly to the front. World's Fair was a smash hit at both the New York and San Francisco Fairs. (Betty Prior, looking for all the world like a pink dogwood, is another fine one in this group.) Last, but most brilliant of all, is the new climber Flash, a flaming, two-toned scarlet and gold with an unusually long season of bloom.

No shrub rose received an All-America Award, but Lipstick, with clusters of single cerise and salmon flowers produced throughout the season, is one of the most striking in this type I have ever seen.

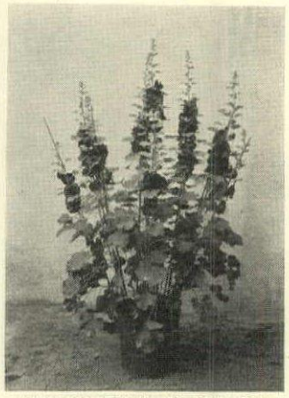
ANOTHER HARDY FUCHSIA. There has been much interest during the last few years in the hardy fuchsia (*F. magellanica*), a South American species given prominence by the New York Botanical Garden. Now a new variety, *F. riccartoni* Scarlet Beauty, is announced. *Riccartoni* is an old horticultural variety of *magellanica*. In the writer's garden Scarlet Beauty and *magellanica* are very much alike. In any case the hardy fuchsia (which should be well protected north of Philadelphia) is a most interesting and charming small shrub, producing its showers of pendant ruby bells until late in Autumn. It thrives in either sun or shade.

SOME BULBS AND TUBERS. Space limits prevent our taking up here in much detail the new bulbous and tuberous plants, but there are many good ones in the new catalogs. In the dahlia world the rapidly growing popularity of the early-flowering dwarf type—of which Easter Greeting was the forerunner—has been little short of sensational. Among the new Dwarf Bedding Decoratives (quite distinct from the English Bedding type, such as Unwin's and Coltness) are Park Beauty, a fully double bright red; Betty Coombs, a very attractive rose and lemon cactus; Silver Dollar, small silvery pink decorative; Aemstel's Glory, a very dwarf orange scarlet with 4-inch flowers; Gruss an Greiz, a Jersey's-Beauty pink; Ruby Mae, carmine semi-cactus; and Snowsprite, a white semi-cactus.

Among the newer glads I would place Greta Garbo not only at the top of the list, but as the only possible rival of Picardy which has turned up since the introduction of that sensational variety. Its large flowers, in a creamy blending of blush pink and apricot, are well spaced on splendid stems. King of Hearts is an outstanding orange salmon

(*Continued on page 43*)

SHASTA DAISY NOBILIS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GARDEN TOOLS—The most complete catalogue of its kind, embracing over 1,000 tools and supplies for every phase of horticulture, including propagation, tree surgery and lawn maintenance. 96 pages and free. A. M. LEONARD & SON, PIQUA, OHIO.

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A true Tree — grows to a height of 15 feet. Bloom starts on small trees. The blooms of GOLDEN TREE WISTARIA (Laburnum Vossi) resemble the true Wistaria and bloom in great abundance. Just imagine long clusters of golden pea-shaped flowers growing on a tree.

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FREE—New 80-page Garden Book containing hundreds of unusual plants, shrubs, trees and flowers sent FREE upon request.

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Exquisitely ruffled, fringed, richly veined, 5 in. across. Glorious **scarlets, pinks, lavenders, copper colors, etc.** mixed, *a 25c-Packet of seeds for 10c!*

25¢ PKT. **10¢**

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HERB PLANTS: pot-grown, easily shipped.
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Send today for my valuable 70 page illustrated guide to Gladiolus Culture. I think it is the best gladiolus catalog published, listing the world's best varieties. For gorgeous blooms next summer write for book now.

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Enjoy the best at modest prices. I grow the world famous Kunderd originations, also popular varieties of other American originators, and choice foreign kinds. *Send today for my free retail price list.*

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Giant, smooth, scarlet, luscious. Round, solid. **100 Seeds for 10c,** to try; **300 for 25c; 1500 for $1,** postpaid to you. *Write today!*

W. Atlee Burpee Co., 483 Burpee Bldg., Philadelphia

THE NEW PERENNIALS

(CONTINUED FROM PAGE 41)

sure to make a place for itself. Both are strong vigorous growers, as fine in the garden as on the show bench.

F. F. ROCKWELL.

CORRECTION

On page 15, Section II of our December issue we showed two Christmas gifts from Distinctive Creations. Their leather handled magnifying glass is priced around $6 and the monogrammed leather matchbox about $3. Both are at Hammacher Schlemmer.

BOOKLETS

Just write to the addresses given for any of these and other interesting booklets on page 54, Section I. They're free unless otherwise specified.

INTER-STATE Planting Handbook is a pocket edition of year-'round garden care. It's packed with paragraphs on hedging; proper planting of bulbs, plants, shrubs and trees; it gives you a spray chart, too. INTER-STATE NURSERIES, 3110 E. STREET, HAMBURG, IOWA.

SUTTON & SONS invite those who now find it impossible to visit the Royal Seed Establishment in England to write for their beautifully illustrated Amateur's Guide in Horticulture. Sutton's fine seeds are coming in from England as usual. Send 35c to G. H. PENSON, Box 646, GLEN HEAD, L. I., N. Y.

DREER'S GARDEN BOOK for 1940 includes specialties, novelties and old standbys, in a comprehensive catalog that covers Flowers and Vegetables and includes informative cultural notes by a seed house over a century old. H. A. DREER, 327 DREER BLDG., PHILA., PA.

STUMPP & WALTER'S Seed Annual for 1940, one of the "musts" of the year, features the new Flower and Vegetable novelties. A special section on shade-loving Perennials, and many new Novelties or necessities for the garden; many in full color. STUMPP & WALTER, DEPT. H, 132 CHURCH ST., N. Y. C.

BOBBINK & ATKINS' Spring Catalogue for 1940 is the most complete they have ever published. There are Roses in great profusion, the most important being the new Cross Roses. Pages in full color feature also every sort of nursery stock from Perennials to Evergreens. Send 50c West of Miss. BOBBINK & ATKINS, 586 PATTERSON AVE., EAST RUTHERFORD, N. J.

JACKSON & PERKINS' "Parade of Modern Roses", with over 50 full color plates showing patented varieties, also old favorites. Special sections are devoted to McGredy's New Irish Roses, Floribundas, Hybrid Teas and Climbers, with planting directions and cultural care. One of the most original of the new catalogs. JACKSON & PERKINS CO., Box 10G, NEWARK, NEW YORK STATE.

HOW A TREE GROWS charts the anatomy of a tree, and gives simple scientific facts about the function of everything from roots to heartwood—all with a view to helping you protect your pet trees from disease and ill health! THE F. A. BARTLETT TREE EXPERT CO., DEPT. HG-1, STAMFORD, CONN.

VAN BOURGONDIEN'S 1940 Spring Planting Guide gaily catalogs—in full color—the season's best flower novelties—and a worthwhile collection of seeds, perennials, and such specialties as Glads, Lilies and hardy 'Mums. VAN BOURGONDIEN BROS., Box 44, BABYLON, L. I., N. Y.

KELLOGG'S GARDEN BEAUTY BOOK features the amazing Azaleamum that blooms profusely in any garden, and a startling new double delphinium, in a catalog of 108 pages, 28 of which are in color. It lists hardy plants; shows Hybrid Teas, Polyanthus and Climbing Roses; and a choice collection of Fruit Trees. R. M. KELLOGG, Box 1143, THREE RIVERS, MICH.

WISS GARDEN TOOLS is a guide for the amateur and the professional gardener. "Flower-Holder Shears", "Hi-Power Pruners", hedge trimmers and grass shears are presented. The chart, "When to Prune," will prove helpful. J. WISS, DEPT. H-69, NEWARK, N. J.

SAFEGUARDING YOUR TREES is a fascinating booklet about all the common dangers that beset your trees—with lucid pictures that will help you to diagnose trouble—and closeups of the clever Davey surgeons at their tree-saving work. DAVEY TREE EXPERT CO., 113 CITY BANK BLDG., KENT, OHIO.

WATER LILIES is a catalog of exquisite hardy and tropical Lilies, both day and night blossoming and a complete collection of water plants, fishes, pool and aquarium equipment. It's free. Send 10c for a helpful booklet on "How to Build a Lily Pool". WILLIAM TRICKER, 9107 BROOKSIDE AVE., SADDLE RIVER, N. J.

NEW! STOKESIA BLUE MOON PERENNIAL

This is truly a beautiful plant. The large, blue, disc-like flowers are often 5 to 6 inches across. It is hardy anywhere and flowers throughout the summer and autumn.

GUARANTEED 1ST QUALITY stock at the **LOWEST PRICES** in years. We feature a special landscape service which will help you arrange the newest Perennials, Roses, Shrubs, Evergreens and Fruit Trees. Valuable free gifts for early orders will also be found in our new **FREE COLORED CATALOG** (most items prepaid).

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30 inch (overall)....75 cents doz.
42 inch (overall) $1.20...per doz.

40¢ DOZ. AND UP

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OFFER FOR 1940

New Shrub Rose
LIPSTICK
$1 each — $10 per doz.

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HARDY SPOON
PINK — WHITE — YELLOW
50c each 3 for $1.40 12 for $5

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Tubers $1 each — $10 per doz.

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DR. KLEMM
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$1 each — $10 per doz.

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Sent prepaid, if you mention this adv.

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Listing new and old varieties of merit on plants, seeds, bulbs, vegetables for 1940 gardens. A treasure chest for the garden maker.

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shows the way to prize-winning flowers — a perfect lawn —

Sudbury Soil Test Kit

new club model, only **$4.75** postpaid

This easy-to-use kit shows how to correct harmful acid or alkaline conditions and give your plants a *balanced diet.* Makes 50 individual tests for acidity, and for nitrogen, phosphorus and potash, essential food elements that *all* plants need. No knowledge of chemistry required. Just test your soil; then lime and fertilize in accordance with actual needs. Sturdy, handsome imitation leather case. Complete instructions. Helpful chart.

SEND NO MONEY Order C.O.D. $4.75 plus postal charges. Or send $4.75 and we pay postage. Your money back if you are not delighted.

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AN OUTSTANDING 1940 NOVELTY

You will want to order now—Stock Limited.

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Award at the Gardens on Parade, World's Fair 1939

Hardy perennial, 5½ ft. Large semi-double flowers so deep a maroon they seem black. Sharply accented by yellow stamens, giving a fascinating combination of black and gold.

Seed 50c pkt, 3 pkts $1.25
Plants 50c ea., $5.50 doz.

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EVERYTHING FOR THE WATER GARDEN

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Wm TRICKER Inc.
Oldest and Largest Water Lily Specialists
107 Brookside Ave. Saddle River, N. J. or 125 Rainbow Terrace Independence, Ohio

BOOKLETS

(CONTINUED FROM PAGE 43)

WAYSIDE HANDBOOK is a fascinating catalog of over 232 pages, with 32 pages in full color. Among the exciting newcomers are new Asters; new Chrysanthemums; two exclusive varieties of Phlox, and new Horvath Roses, Perennials, Roses, Dahlias, Vines, Hedges and everything for the garden. Sent on receipt of 15c to cover postage and handling expense. WAYSIDE GARDENS, 30 MENTOR AVE., MENTOR, OHIO.

BURPEE'S SEEDS for 1940 features the new Marigolds, Petunias and Sweet Peas for which Burpee's own research is responsible. It contains over 200 illustrations in color and a complete listing of Flowers and Vegetables. W. ATLEE BURPEE Co., 325 BURPEE BLDG., PHILA., PA.

DAHLIAS, Gladiolus and Selected Seed Specialties by Carl Salbach include a selection of new Glads "King of Hearts," and a general list that includes both novelties and revivals. CARL SALBACH, DEPT. G-1, 653 WOODMONT AVE., BERKELEY, CAL.

KUNDERD GLADIOLI and Garden Book is a colorful catalog showing 350 varieties of Gladioli for garden and exhibition use. It also contains a splendid assortment of new miniature Gladioli, with the latest in Perennials, Dahlias, and garden novelties. A. E. KUNDERD, INC., 106 LINCOLN WAY, GOSHEN, IND.

GARDEN NOVELTIES features an especially fine collection of Chrysanthemums by the originators of hybrid Koreans. Its natural color photographs show newest varieties of small and large types, both singles and doubles, and a choice selection of Perennials, Roses and flowering Shrubs. BRISTOL NURSERIES, DEPT. 33, BRISTOL, CONNECTICUT.

EVERYTHING FOR THE GARDEN is the 1940 edition of Peter Henderson's familiar catalog, with its many photographs in natural color, of novelties, Flowers and Vegetables. Accurate descriptions and convenient arrangement make it easy for the practical garden enthusiast to plan and order. PETER HENDERSON & Co., DEPT. 36A, 35 CORTLANDT ST., N. Y. C.

DO NOT PLANT good seeds in soil where they cannot grow! This booklet explains why seeds and plants need different diets—charts their requirements —and tells of a soil testing kit you can buy for yourself. SUDBURY SOIL TESTING LABORATORY, P. O. BOX 631, SOUTH SUDBURY, MASS.

LAWN CARE answers lawn problems in a series of loose-leaf pamphlets on such subjects as Japanese Beetles, Crab Grass, Soil Conditioning, etc. Ask to be put on the mailing list to receive these pamphlets as they appear. You may also have "The Seeding and Care of Lawns", discussing lawn care. O. M. SCOTT & SONS, 12 MAIN ST., MARYSVILLE, O.

MOST ADAPTABLE, PORTABLE GREENHOUSE is the new Orlyt which can be erected in a few hours. Radically new, and very low in cost. All greenhouse enthusiasts take notice! LORD & BURNHAM Co., DEPT. H, IRVINGTON, N. Y.

TRANSPLANTONE is a new product based on the newest discoveries of plant physiologists, designed to lessen the hazard of transplanting. It works wonders, too, on lazy roots. Booklet free. AMERICAN CHEMICAL PAINT Co., DIVISION G-3, AMBLER, PA.

10 ROSES for $1 Only

2 YEAR OLD FIELD GROWN

Think of it! 10 Strong, 2-year-field-grown, guaranteed satisfactory, ever-blooming rose bushes—direct from the fields of one of America's largest growers—for only $1.00! Collection includes:

1 Red Radiance (Best Red) — 2 Ami Quinard (Blackish Red)
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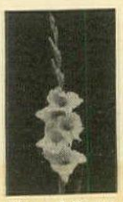

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CHINESE ELM

FOR QUICKER SHADE GROWS 40 FEET IN HEIGHT AND 20 FEET IN SPREAD IN FIVE YEARS

Has none of the undesirable root characteristics of the Poplars.

It is strictly an Elm, graceful as a cut leaf Birch, faster growing than the Poplar.

Introduced in United States by the United States Department of Agriculture from that cold bleak country of Siberia.

Hardy as an Oak, beautiful on the lawn and desirable as a street tree.

Price for first class trees:

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6-7 ft.	2.00	17.50
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Plant Patent applied for

This luscious double climbing rose has an important place in the World of Tomorrow—not only at the Fair, but in gardens far and wide. It will highlight gay or colorless places, creating surroundings of sheer delight. June Morn is considered the most spectacular of modern *hardy* climbers.

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June Morn's large 5″ double flower is bright watermelon-pink, touched with gold on the outside. Blooms in great profusion in many-flowered clusters in early summer and fall. Heavy deep green foliage. Sturdy — graceful — free-flowering. Fully guaranteed . . . Send for your free new 1940 catalog, "Parade of Modern Roses," showing the great array of varieties we displayed at the Fair. And see our gardens there next summer!

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Officially Dedicated at the World's Fair

NEW FLORIBUNDAS

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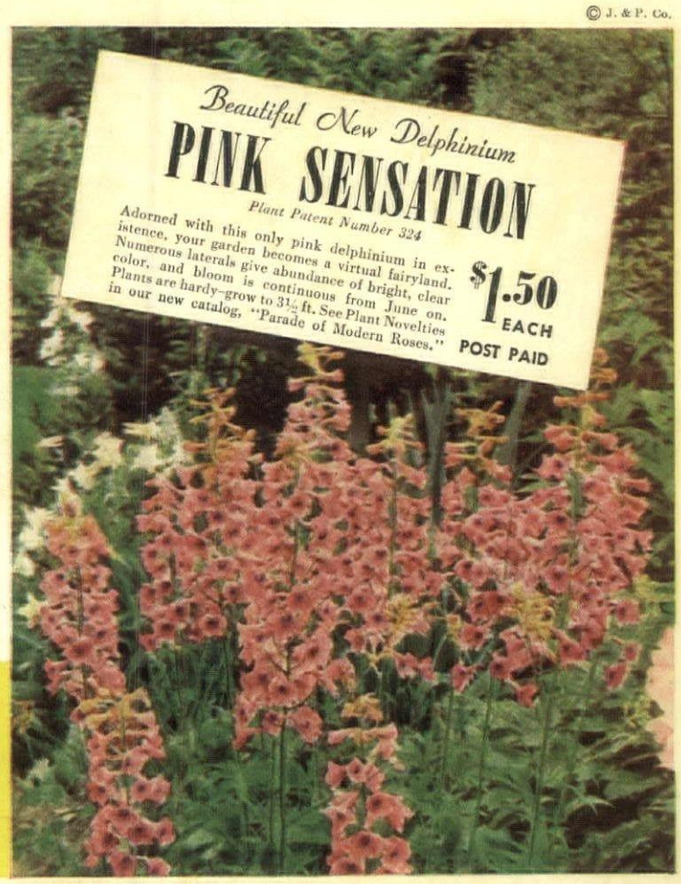

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You: "In recent years, you say, tobacco crops have been better than ever?"

Mr. Branch: "Yes, even though crops vary with weather conditions, new U. S. Government methods have worked wonders for farmers."

You: "Do Luckies buy this better kind of tobacco?"

Mr. B: "Yes, and they always *have* bought the choicer grades. That's why I've smoked them for 15 years."

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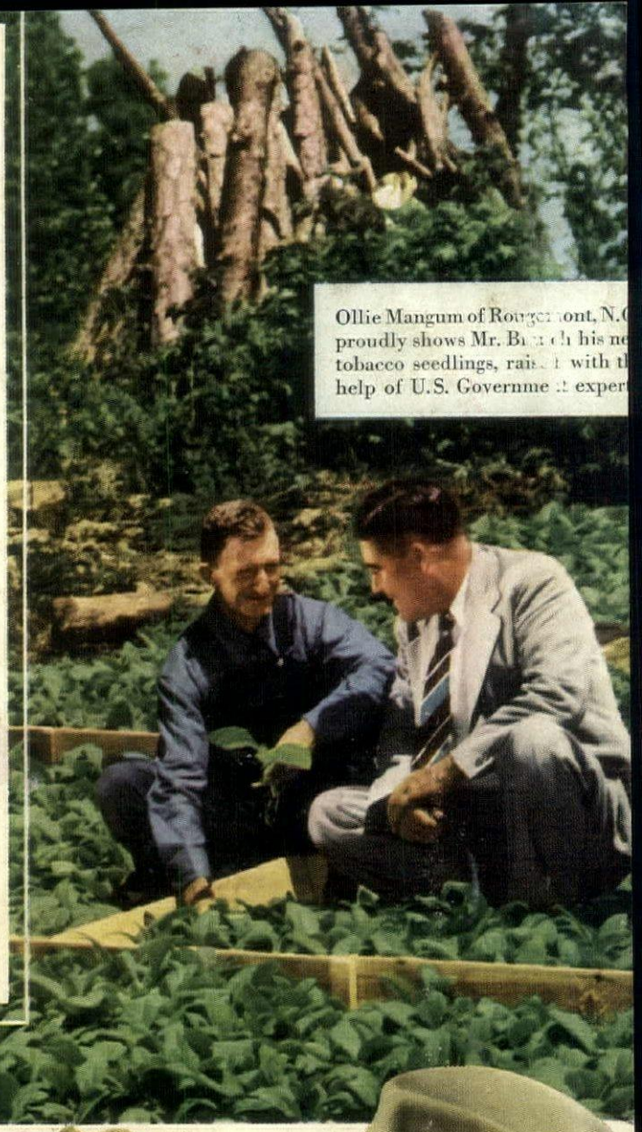
Mr. B: "Among the tobacco men I know, Luckies are by far the favorite!"

Try Luckies for a week. You'll find that the "Toasting" process makes them easy on your throat—because it takes out certain harsh throat irritants that are found in all tobacco.

You'll also find out why—**WITH MEN WHO KNOW TOBACCO BEST —IT'S LUCKIES 2 TO 1!**



Ollie Mangum of Rougemont, N.C. proudly shows Mr. Branch his new tobacco seedlings, raised with the help of U.S. Government experts

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